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THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

LITERATURE.

The Dramatic Works of Thomas Heywood.
In Six Volumes. (London: John Pearson, York Street, Covent Garden, 1874.)
(First Notice.)

"If I were to be consulted as to a reprint of our old English dramatists," says Charles Lamb, "I should advise to begin with the collected plays of Heywood. He was a fellow actor and fellow dramatist with Shakspeare. He possessed not the imagination of the latter, but in all those qualities which gained for Shakspeare the attribute of gentle, he was not inferior to him—generosity, courtesy, temperance in the depths of passion; sweetness, in a word, and gentleness; Christianity, and true hearty Anglicism of feelings, shaping that Christianity, shine throughout his beautiful writings in a manner more conspicuous than in those of Shakspeare; but only more conspicuous, inasmuch as in Heywood these qualities are primary, in the other subordinate to poetry." In another note Lamb calls Heywood a "prose Shakspeare." Allowing for the exaggeration with which an enthusiastic love for our then neglected minor dramatists charged all the criticism of Charles Lamb, this verdict is in many points a just one. Heywood, while he lacks the poetry, philosophy, lyric sweetness, variety, and consummate art of Shakspeare—those qualities, in a word, which render Shakspeare supreme among dramatic poets—has a truth to nature, a tenderness of pathos, and an instinctive perception of nobility, that distinguish him among the playwrights of the seventeenth century. Like Dekker, he wins our confidence and love. We keep a place in our affection for his favourite characters; they speak to us across two centuries with the voices of friends; while the far more brilliant masterpieces of many contemporary dramatists stir only our aesthetic admiration.

The wish expressed by Lamb that Heywood's plays should be reprinted was nearly carried out by the Shakspeare Society, who in 1842-1846 published four dramas by this author, under the editorship of Mr. Barron Field. After his death, in 1847, Mr. J. P. Collier continued the work, and during the years 1850 and 1851 produced another eight. Here the republication of Heywood ceased, as far as the Shakspeare Society were concerned. But Dilke had included three plays in his collection; two were well known in Dodsley; *Love's Mistress* and the *Rape of Lucrece* had appeared in Baldwyn's *Old English Drama*; Mr. Halliwell, in 1853, had printed the *Lancashire Witches* in a separate quarto. Still a complete issue in one series of the twenty-three plays written by Thomas Heywood, and committed to the press in the first half of the seventeenth century, remained a desideratum until Mr. Pearson's present publication.

This edition includes the whole of the plays which had been previously reprinted, with the addition of the two parts of *The Iron Age*, *A Maidenhead well Lost*, *The Wise Woman of Hogsdon*, and a set of short dramatic scenes entitled *Pleasant Dialogues and Dramas*, which were not catalogued by Mr. Halliwell, but which are valuable for the additional light they throw on Heywood's management of classical material. At the same time five of Heywood's masques have been added to the collection, only two of those mentioned by Halliwell, *London's Fountain of Arts and Sciences*, and *The London Imp*, being noticeable by their absence, while their place is supplied by the *Sinus Salutis* and *Porta Pietatis*, not catalogued by Halliwell. The omission of these two masques, and the unmethodical arrangement of the whole series of plays, are the only important defects to which attention need be called in these six welcome volumes.

Heywood, unlike many of his contemporaries, and in this respect notably unlike Dekker, seems to have kept tolerably free from joint composition. Of the twenty-three plays before us, only two, *The Late Lancashire Witches* and *Fortune by Land and Sea*, were produced by him in collaboration, the former with Brome, and the latter with W. Rowley. Of all the playwrights of that period he was the most prolific. In 1633 he owned to having "had either an entire hand or at least a main finger" in 220 dramas; and after that date others were printed, which may perhaps be reckoned in augmentation of this number. His literary fertility is proved by his *Nine Books of Various History concerning Women*, a folio of 466 pages, which appeared in 1624 with this memorandum: "Opus excogitatum inchoatum, explicitum, et typographo excusum inter septemdecem septimanas." Kirkman, the bookseller, in his advertisement to the reader at the end of the second edition of his catalogue of plays, observes of Heywood that "he was very laborious; for he not only acted almost every day, but also obliged himself to write a sheet every day for several years together." In fact, he appears to have been an Anthony Trollope of the seventeenth century. Besides composing dramas, he delighted in the labour of compilation, and had for some time on hand a *Biographical Dictionary* of all the poets, from the most remote period of the world's history down to his own time. The loss of his MS. collections for this book is greatly to be regretted, since there was no man of that century better qualified by geniality and honesty of purpose for the task than the old playwright, who put into the lips of Apuleius:—

"Not only whatsoever's mine,
But all true poets' raptures are divine."

Even as it is, the few lines in Heywood's *Hierarchy of Angels* on the nicknames of the poets of his day are among the raciest scraps of information which we possess about those dramatists. The miscellaneous nature of Heywood's literary labours justifies us in classing him, together with Robert Greene, among the earliest professional *littérateurs* of our language. His criticism is often quite as valuable as his dramatic poetry. The whole of

the running dialogue between Apuleius and Midas in *Love's Mistress*, for example, contains a theory of the relation between poets and the public, while the prologues to *A Challenge for Beauty* and *The Royal King and Loyal Subject* are interesting as showing to what extent the dramatists of the Elizabethan age pursued their art with conscious purpose and comparison.

It is curious to notice how careless, in common with many of his contemporaries, Heywood was about the fate of his dramatic writings. Plays, and comedies in particular, were written, not to be read and studied, but to be acted. This we should never forget in passing judgment upon the unequal work of the Elizabethan playwrights. In the Address to the Reader prefixed to the *English Traveller* Heywood complains that this tragedy had been published without his consent, and apologises for coming forward to father it before the world, adding, not without a sly poke at Jonson and his school:—

"True it is that my plays are not exposed unto the world in volumes, to bear the title of works (as others); one reason is, that many of them by shifting and change of companies had been negligently lost; others of them are still retained in the hands of some actors, who think it against their peculiar profit to have them come in print; and a third that it never was any great ambition in me to be in this kind voluminously read."

In the preface to the *Rape of Lucrece* he repeats his complaint against the clandestine and unauthorised publication of his plays, with this declaration of his own habit of dealing with them:—

"It hath been no custom in me of all other men (courteous readers) to commit my plays to the press; the reason, though some may attribute to my own insufficiency, I had rather subscribe, in that, to their severe censure, than, by seeking to avoid the imputation of weakness, to incur greater suspicion of honesty; for though some have used a double sale of their labours, first to the stage, and after to the press; for my own part I here proclaim myself ever faithful to the first, and never guilty of the last."

He then proceeds to show that the pirated editions of his plays in mangled copies have forced him to right himself before the public by superintending the issue of a certain number of his works. In the prologue to *If you Know not Me, you Know Nobody*, the same apology is reiterated in terms which throw a curious light upon the short-hand reporters of plays for the press, employed by piratical booksellers to the prejudice of authors and theatre managers:—

"Some by stenography drew
The plot; put it in print (scarce one word true);
And in that lameness it hath limped so long,
The author now to vindicate that wrong
Hath took the pains, upright upon its feet
To teach it walk, so please you sit, and see 't."

Of the twenty-three plays in Mr. Pearson's collection, four—namely, the two parts of *Edward IV.* and the two parts of *If you Know not Me, you Know Nobody*—are histories of the old-fashioned sort, rudely dramatised from English chronicles, and seasoned with comic and pathetic episodes. Of the two series, *Edward IV.* has in it more of Heywood's special quality; the interlude of the Tanner of Tamworth and the romance of Mistress Shore displaying his double power of dealing with drollery and passion in the simplest and most natural style. *If you*

Know not Me, you Know Nobody is a history of the reign of Queen Elizabeth, including her early dangers and the late glories of the defeat of the Armada. The whole series of scenes breathes the strongest English patriotism and the most enthusiastic Protestant feeling. It is a pity that, hastily and clumsily pieced together, a drama so interesting in its matters should almost be almost valueless as a work of art. It was published as a companion to S. Rowley's *When you See Me, you Know Me*, which has recently been reprinted by Dr. Karl Elze. The *Lancashire Witches* and the *Wise Woman of Hogsdon* are comedies of English life, without that element of romantic interest which Heywood usually added to the domestic drama. The plot of the latter play turns upon the quackeries and impostures of a professed fortune-teller; but to mention it in the same breath with Jonson's *Alchemist* would be ridiculous. The *Lancashire Witches*, though it attempts, in one scene at least, to touch the deeper interest of witchcraft, deals for the most part only with the vulgar and farcical aspects of the subject. It has nothing in common with *The Witch of Edmonton* or Middleton's *Witch*. A household turned topsy-turvy, a coursing-match spoiled, a farm-servant changed into a gelding, and a bridegroom bewitched with a charmed codpiece-point upon his wedding night, are among its insipid drolleries. In *Fortune by Land and Sea*, *The English Traveller*, *The Fair Maid of the Exchange*, and both parts of *The Fair Maid of the West*, Heywood displays to better advantage his predilection for homespun stories, dealing chiefly with the incidents of country life and the adventures of English captains on the high seas. Pure comedy and pure tragedy were neither of them suited to his genius. He required a subject in which the familiar events of English domestic life might be contrasted with the romantic episodes of sea roving and of foreign travel. To interweave these motives with the addition of pathos and sentiment, was just what he could do successfully. No dramatist has painted more faithful home pictures. None have thrown more natural light upon the pursuits of English gentlemen in the first half of the seventeenth century. The merit of all these five plays is considerable. It would have been impossible even for Fletcher to realise a difficult scene with greater ease and delicacy than are displayed in the interview between young Geraldine and Wincott's wife, in the *English Traveller*. A pair of lovers, who have been parted, meet again and renew their old vows in the bedroom of the girl just made a wife. The calm strength and honourable feeling displayed by this Paolo and his Francesca in their perilous interview are the result of unsuspecting innocence and sweetness. If the situation is almost unnatural and disagreeable, the poet has contrived to invest it with the air of purity, reality, sincerity, and health. *Fortune by Land and Sea* is richer in scenes which reveal Heywood at his best. The opening of this play is one of his most vigorous transcripts from contemporary English country life. Frank Forrest, a daring and high-blooded youngster, evades his careful father, and flies off to a neighbouring tavern,

less for the sake of drinking than in order to meet spirited companions. One of them picks a quarrel with him about his respect for his old father, and the boy is killed. The grief of old Forrest, the challenge given by the brother to Frank's murderer, the duel that ensues, and young Forrest's escape, are all set forth with photographic reality and force. Event huddles upon event, and the whole proceeds with the simplicity of truth. These scenes only form a prelude to the play, which, like most of Heywood's, contains a double plot; but at the same time they are its salt. The *Fair Maid of the West*, a romantic drama in two parts, consists of the adventures of the Devonshire Captain Spencer and his love Bess Bridges, who is introduced to us as the mistress of a Plymouth inn. It may be said in passing, that few tavern-scenes in our Elizabethan drama, not even those of Dekker, are better painted than those which form the introduction to Act I. Battles with pirates, slavery in Fez, and adventures in Florence form the staple of the drama, which must have presented many attractions to an English audience of the age of Stukeley, Sherley, and Drake. The *Fair Maid of the Exchange* is another play belonging to what the Germans style *das bürgerliche Drama*. To my mind its sentiment is sickly, and its story, in spite of many beautiful passages, disagreeable. Phillis is the *Fair Maid*; and the real hero of the piece is a cripple, who saves her from a ruffianly assault, and who falls in love with her. She returns his love; but Heywood had not the courage to develop this situation. Therefore he makes the cripple plead the cause of another suitor to the *Fair Maid*, who at the end of the play transfers her affections with a levity and a complacency that would be offensive in real life. The charm of this comedy consists in a certain air of April-morning freshness; it has, moreover, one of Heywood's most exquisite songs, a lyric that deserves to rank with Dekker's, and which is made for music: "Ye little birds that sit and sing." The seven plays on English domestic subjects which I have now enumerated, are all of them eclipsed in their own kind by Heywood's masterpiece, *A Woman Killed with Kindness*. Leaving that, the finest bourgeois tragedy of our Elizabethan literature, for future comment, we come to another group of Heywood's plays, which may perhaps be best described as romances. Of these, *The Four Prentices of London*, a juvenile performance of the poet, is both the least interesting, and by far the most extravagant. Guy, Eustace, Tancred, and Godfrey, the four sons of the Duke of Boulogne, and at the same time 'prentices in London shops, start off like Paladins, and win their laurels in the first Crusade. Whether this absurd play was intended, like Fletcher's *Knight of the Burning Pestle*, for a parody of chivalrous romances, or whether, as its dedication to "the Honest and High-spirited 'Prentices, the Readers" seems to imply, it was meant for a hyperbolic compliment to the courage of London counter-jumpers, is not a very important matter. The latter is the more probable supposition. The plot is a tissue of sanguinary and sentimental adventures, with a certain admixture of good-humoured sarcasm

on the London cits, that may have gratified their 'prentice-lads. The old quarto has for frontispiece a curious woodcut of the four knightly shop-boys.

The Royal King and Loyal Subject is a drama with an ideal intention. Pretending to be founded upon English history, it really sets forth the contest of generosity between a monarch and one of his great nobles. In the course of this play Heywood has used some of the motives that add pathos to *Patient Grissil*; the King of England exposes the Lord Marshal to a series of humiliations and studied insults before, as a climax to the favour he intends to heap upon him, he unites his own family and that of his subject by a triple bond of marriage. The whole situation is better in conception than in execution. I take it to be one of Heywood's earlier dramatic essays. *A Challenge for Beauty* tells the tale of a proud Portuguese Queen, who thinks herself the fairest woman of the world, but who is brought at the end of the play to admit that she is vanquished as much in beauty by an English lady as her husband's captains are surpassed in courage and courtesy by English gentlemen. The most interesting portion of the drama is subordinate to the subject which supplies the title. The contest of generosity between a noble Spaniard, Valladaura, and an English captain, Montferrers, who has been sold into slavery together with a friend that he dearly loved, displays all that innate gentleness and chivalry which Lamb recognised as the fairest of Heywood's characteristics. Valladaura finds his old enemy Montferrers in the slave-market, pays down his price, and sets him free. Montferrers cannot accept freedom while his friend remains a slave. Valladaura buys them both, taking Montferrers with him to remain, an honoured guest, in his own house. Now begins the duel of courtesy between the two men. Valladaura loves a lady, Petrocella, and beseeches the Englishman to plead his suit with her. Montferrers executes the task, though he also loves Petrocella, and discovers in the course of his wooing that she returns his passion. The use he makes of her avowal is to bind her over to accept the Spaniard's suit. But Valladaura is no whit less chivalrous. He sacrifices the lady to the man who has deserved her best. Those who have not studied the working out of such strained situations in the *Lustspiele* of Heywood or of Fletcher, can hardly imagine what flesh and blood reality these poets gave to almost inconceivable improbabilities. The vigorous and natural play of passions under strange disguises and painful conditions—the hesitations of divided allegiance—confusions of sex—contradictory emotions, pleased our playgoing ancestors; and the dramatists had the skill to display the truth of human nature beneath the mask and garb of romantic fantasies. Under other hands, or in an age of less simplicity, such motives would have been ridiculous or offensive. One of the four plays reprinted for the first time in these volumes, *A Maidenhead well Lost*, is a romance of this type with Italian characters. While challenging comparison with similar comedies by Fletcher, Ford, Massinger, and others, it is but a tasteless and feeble production.

Heywood was so thorough an Englishman that, for the full exercise of his poetic faculty, he needed a subject smacking of his native soil.

Having now described Heywood's Histories, Domestic Dramas, and Romances, it remains for me to speak of the fourth group into which his plays may be divided. At the same time, I should observe that these divisions are, after all, but incomplete and artificial. Many of those which I have classified as Domestic Dramas, for example, borrow largely from the element of romance, while two of them are virtually comedies of farcical intrigue. The *Golden, Brazen, and Iron Ages* form a series of four plays, in which Heywood has dramatised the Greek mythology, following principally Homer and Ovid in the selection of his material. Though there are many passages of delicate and graceful poetry in these long-winded mythologies, they cannot be said to have much value either as dramas or as descriptive poems. That Heywood felt a natural predilection for this kind of composition may be seen in the rhyming versions he has made of Lucian's Dialogues. Some of these, especially the conversations of Jupiter with Ganymede, and of Juno with Jupiter, deserve attention for their plain, straightforward rendering into racy English of the witty Greek. *Love's Mistress*, which is a dramatic translation of Apuleius's tale of Cupid and Psyche, is written in the same mood. It takes the form of a long allegorical masque; and here the poetry is sustained throughout at a higher level. Last of all these classic dramas in my list comes the *Rape of Lucrece*. Here Heywood quits the epic or allegorical treatment of classical subject-matter for the domain of tragedy. Yet he has given to this episode of ancient Roman history more the form of a chronicle-play than of the legitimate drama.

It cannot be denied that the effects of negligence in composition and over-strained fertility are traceable in all that Heywood wrote. He has produced no masterpiece, no thoroughly sustained flight of fancy, no play perfect in form, and very few absolutely self-consistent characters. His finest passages seem to flow from him by accident, as the result of a temporary exaltation of his talent, rather than of settled purpose. His best scenes are improvised. Nor is it possible to evade the conclusion, quaintly phrased by Kirkman, that "many of his plays being composed loosely in taverns, occasions them to be so mean." These defects, indeed, Heywood shared in common with his contemporaries. Not many dramatic compositions of the seventeenth century can boast of classical finish or of artistic unity. Yet there is in the best works of such men as Marlowe, Webster, Ford, and Fletcher, a natural completeness, an unstudied singleness of effect, which Heywood almost invariably misses. With all our affection for him, we are forced to admire his poetry in fragments and with reservations. Perhaps he shows to best advantage in the extracts made by Lamb.

No dramatist ever used less artifice. The subjects which he chose are either taken straight from real life, or else adopted crudely from the legends of ancient Greece

and Rome. In each case Heywood's manner and method are the same. He uses simple, easy English, and sets forth unaffected feeling. The scenes have no elaborate connexion. They cohere by juxtaposition. The language is never high-flown or bombastic: rarely rising to the height of poetical diction, and attaining to intensity only when the passion of the moment is overwhelming, it owes its occasional force to its sincerity.

His means of reaching the heart are of the simplest; yet they are often deep and effectual. He depends for his tragic effects upon no *Até*, no midnight horrors, no satiric knave. Yet his use of some mere name—*Nan, Nan!*—and his allusions to Christ and our religion, go straight to the very soul. His men are all gentlemen; and it may be said in passing that he had more understanding of men, especially high-spirited young men, than of women. Nothing could be finer than the bearing, for example, of young Forrest when he challenges Rainsford, or of Valladaura and Montferrers, or again of Frankford and Sir Charles Mountford in the *Woman Killed with Kindness*. Now and then he touches the spring of true poetic language, as in these phrases:—

"Oh, speak no more!
For more than this I know and have recorded
Within the red-leaved table of my heart."

Or again:—

"My friend and I
Like two chain bullets side by side will fly
Thorough the jaws of death."

Or yet again:—

"Astonishment,
Fear, and amazement beat upon my heart,
Even as a madman beats upon a drum."

The last line of this quotation is a splendid instance of the way in which the old dramatists heightened horror by connecting one terrific image with another of a different sort, yet no less terrible. The fury of a lunatic hideously rattling his drum with fantastic gestures rushes across our mind without distracting our attention from the anguish of the man who speaks the words. The simile does but add force to his bewilderment.

J. A. SYMONDS.

The History of India, as told by its own Historians: the Muhammadan Period. Posthumous Papers of the late Sir Henry Elliot, K.C.B. Edited and continued by Professor John Dowson, M.R.A.S., Staff College, Sandhurst. (London: Trübner & Co., 1873.)

THE late Sir Henry Elliot has done much in supplying materials for a complete Oriental history; and by elaborating certain periods in special regard to India has thrown strong light on the student's investigations, and thereby aided the cause of truth and genuineness. And it is fortunate that an editor of his posthumous papers has been found, capable of appreciating the results of his industry, and adding to the data he had so assiduously put together in a congenial and sympathising spirit. The translation of Persian history is not an easy matter even to the best and most experienced scholar. In the first place the eye must become accustomed to the particular chirography adopted, for manuscripts vary in this respect, and print is a little honoured and little

practised exotic. Secondly, the meaning of occasional passages admits of more than one interpretation, and the acceptance of one only involves an appeal to judgment rather than to scholarship. Thirdly, where the original is logically inconsistent and unintelligible, it behoves the translator to do his best to reconcile discrepancies for his own and his clients' credit, or at least in mere compassion to his reader. If Oriental manuscripts varied only as Murray's or Longmans' type from Macmillan's, or the *Times* *pur et simple* from the *Illustrated Times*; if learned Muslims wrote short plain sentences like Macaulay; or if the brain of the Munshi or Mulla was clear of ambiguity and paradox, the case would be different. The Erskines, Briggses, Elliots, and many other *collaborateurs* would then have had comparatively little trouble in elucidating Muhammadan annals; and successful political missions to the East would have merited the honourable oblivion accorded to them in the Western world. But it is not so; and hence none but the initiated can know the reality of the time and labour expended on translation and exposition of Oriental papers; the doubts which rise involuntarily but naturally, amid such occupation, as to the value of such results compared with the irksomeness of the means; and the sensation of working out by such means an intricate end in anticipation of an indifferent reception.

The present volume contains nearly 600 closely printed pages, and is divided into eight articles of unequal length. More than half of the whole matter translated is the work of Mr. Dowson himself, apparently single-handed; and of the remainder he has shared the labours of more than one third with the late Sir Henry Elliot. It is impossible in a few short columns fairly to analyse or epitomise the facts recorded under each separate heading; but we can give a passing glance at the native works which supply the *matériel* before us. They are as follows:—

1st. The *Tarikh-i-Salatin-i Afaghana* of Ahmad Yadgar; a history of the Afghan monarchs from the accession of Bahlol Lodi to that period in the reign of Muhammad Shah Sur Adili—the interval between the first and second reigns of Humāiūn—marked by the death of the Hindu Himun; or from A.D. 1450 to 1556. A note in reference to the transactions at the commencement of the reign of Ibrahim Khan Lodi quotes Farishta as interpreted by Briggs, remarking on the discrepancy between the two narratives. Judging from the extracts, we think this discordance would be observable generally; a circumstance, however, which should in no way lessen the value of Ahmad Yadgar's chronicle.

2nd. The *Makhzan-i-Afghāni* and *Tarikh-i-Khan-Jahān Lodi*, by Niamut Ullah; the second being a revision of, though not always an improvement on the first, with an additional memoir to warrant the change of title. This work, commencing with Adam, and professing to trace the origin of the Afghans, is condemned by Sir Henry Elliot in no measured terms:—

"Nothing," he says, "can be more meagre than the whole of the introductory book. . . It is . . . a *rifacimento* of the childish Muhammadan

stories of the Creation and of the prophets, especially Israel and Saul, all of which, as well as the early Muhammadan history, is taken from the commonest sources, without a single independent statement to encourage the least notion of correctness, research, novelty, or probability. . . . The *Tarikh-i-Khan-Jahān Lodi* is," he continues, "as a history of the early days of the Afghans . . . utterly untrustworthy, and should by no means be considered as the basis of the annals of a nation of which we remain as ignorant as if the work had never been written."

The second book is considered valuable as the testimony of one living near the period of which he wrote, but shows certain signs of drawing on the same sources of information as Farishta. It is brought down to the year 1612.

3rd. The *Humāiūn Nāmāh* of Khondamir, a work of no historical importance, but curious as a specimen of the literature of the times, and illustrative of the court arrangements during the first reign of Humāiūn.

4th. The *Tarikh-i-Rashidi*, by Haidar Mirza, cousin of the Emperor Babar. This book is highly commended both by Mr. Erskine and Sir Henry Elliot's editor. It treats of the Moghul Khans and the Kashgar Amirs; of Central Asia during a period of political excitement and interest; and, in the last division, of Kashmir and Hindustan. The specimen quotation given relates to a passage in the adventurous life of Humāiūn.

5th. The *Tazkirat ul Wakiat*, or the private memoirs of the Emperor Humāiūn, written by his ewer-bearer Jauhar: called also, it appears, *Humāiūn Shāhi* and *Tarikh-i-Humāiūn*. Major Stewart's translation of this work was published by the Oriental Translation Fund in 1832. The drawback to these memoirs is stated to be that they were begun thirty years after the death of the monarch, who was, *par excellence*, their hero and subject. But they possess originality and quaintness to recommend them.

6th. The *Tarikh-i-Alfi* of Maulana Ahmad, Kazi of Thatta in Sind, a town of repute for artistic handicraft, and withal the seat of much mental industry and book-lore, unconfined to local objects, and extant even under the practical rule of the present day. The Kazi was assisted in his work by others; the compilation having been prepared by order of the Emperor Akbar to supply a history of all Muslim kings from the date of the Prophet's death to the thousandth year of his era. It is thus described in Gladwin's translation of the *Ain-i-Akbari* (p. 104, vol. i.):—

"His Majesty being fond of history, commanded those skilled therein to compile a history of all parts of the world for these last thousand years. It was begun by Nakib Khan and others; and Maulana Ahmad Thattavi had a great share in the compilation; Jafir Beg and Asaf Khan finished it, and the author of this work (Abul Fazl) wrote the preface. It is called *Tarikh Alfi*, or the *History of One Thousand Years*."

7th. The *Tabakat-i-Akbari*, a notice of which book forms article No. 40 of the whole series, and is the seventh of the volume under review. This article, whether length or substance be considered, is of the highest comparative importance. Humāiūn and Akbar are the heroes of the chronicle, of which copious extracts are given in illustration. From the statement in the general pre-

face, we presume that these are of the editor's own rendering, while the remarks introducing the particular history are a "re-cast" from Sir Henry Elliot with additions by Colonel Nassau Lees. Regarding this record we are told that it was

"the first that was composed upon a new model in which India alone forms the subject-matter . . . to the exclusion of the histories of other Asiatic countries. The work seems to have been recognised by all contemporary historians as a standard history; subsequent writers also have held it in the highest estimation, and have borrowed from it freely."

Further we learn that it

"cost the author much care and reflection in ascertaining facts and collecting materials; and as Mir Māsūm Bhakri and other persons of note afforded their assistance in the compilation, it is entitled to much credit. It is the first history which contains a detailed account of all the Muhammadan princes of Hindustan."

The name of the author is Khwājāh Nizamed-Din Ahmad, whose father was a mere dependent, and afterwards *diwan* of the Emperor Babar.

8th, and last. The *Muntakhab-ul-Tawārikh*, or *Tarikh-i-Badāuni*, written by Mulla Abdul Kadir, of Badāun, and described as "a general history of India from the time of the Ghaznavides to the fortieth year of Akbar." The notice prefixed to the extracts of the translated text is favourable to the author and his performance. Budāuni, while wholly dependent on the Emperor Akbar for pecuniary success in a profession more precarious at all times in Oriental countries than at its poorest phases in Western Europe, is free from that absurd and dishonest adulation of his patron which invalidates the historical testimony of so many native annalists. In respect of style he is considered comparatively difficult for English translators; and though not unworthy the labour necessary to produce a satisfactory result, he is apt to perplex by uncommon words, indulging, moreover, "in religious controversies, invectives, eulogiums, dreams, biographies, and details of personal and family history, which interrupt the unity of the narrative."

These labours must, as we have already expressed, be regarded rather in the sense of supplying materials from which to prepare a complete history, than as actual pages of history itself. Indeed there are, perhaps, few of the authorities quoted in the volume under review that have not more or less been already utilised in some shape by Oriental expositors. The *Tabakat-i-Akbari* has contributed much valuable aid towards the maturation of eminent biographies; and, judging from the foot-notes to his Indian history of Babar and Humāiūn, Mr. Erskine has drawn largely from its treasury as well as from Jauhar and Badāuni.

In support of what has been said on the difficulties of satisfactory collation and intelligible translation when Persian manuscripts form the groundwork of operations, interesting and pertinent evidence might readily be adduced. Mr. Blockmann's new version of the *Ain-i-Akbari* will, no doubt, render undesirable the revival of previous interpretations; but the worthy efforts of Mr. Francis Gladwin in the same cause should never be forgotten; and it is now nearly a century ago that we find the latter explain-

ing the more palpable drawbacks to successful accomplishment of his "arduous undertaking." He says:—

"I have rather avoided rendering this translation literal that I might not disgust the reader; but, at the same time, I have endeavoured, to the best of my abilities, to make the author speak in such a manner as I conceive he would have done had he written in English."

Nearly half a century later Colonel Briggs is equally led to explain, in his preface to *Farishta*:—

"Of all the languages in the world the Persian character is, perhaps, the most difficult to decipher with accuracy, and the most liable to orthographical errors. In writing it, the diacritical points, by which alone anything like certainty is attainable, are frequently omitted; and in an alphabet where a dot above a letter is negative, and one below the same letter is positive, who shall venture to decide, in an obscure passage, which is correct? . . . These obstacles occur in every page of *Farishta*; and, unlike a work of fancy or taste, the reader of history is rigidly bound to adhere to the letter of the text."

And he adds, † in almost the precise terms of his predecessor just above quoted:—

"It has been my wish to avoid . . . errors by giving *Farishta* to the public in the very words he would probably have used had he, as a native of the East, written in English."

Without reference to the Persian originals, it would naturally be impossible to form a judgment on the fidelity of any particular translation; but the passages cited in pages 108 and 132 are good examples of constantly recurring perplexities. Disposing of the second of these by a surmise that Mr. Erskine has hit the true meaning, and that the personal pronoun is misplaced or superfluous, we note, for juxtaposition, the respective versions of the Persian text under discussion in the first.

One of Sher Shah's dying regrets is thus rendered by Dorn. He had failed to erect, for the use of pilgrims, "from fifty to fifty-four solid edifices on the road from India to Mecca." Professor Dowson, on the other hand, defending, it is conceived, Sir Henry Elliot's accuracy, interprets this especial sorrow to be that he had not "built two fleets of fifty large vessels each, as commodious as sarais, for the use of pilgrims from India to Mecca." We venture to think the latter meaning substantially the correct one, though a modification might be suggested to construe more literally a not very practical notion.

F. J. GOLDSMID.

The Working Classes. By Charles Lamport, F.S.S. (London: Trübner & Co., 1874.)

PARTS of this essay show how much sounder and more useful a contribution to the economic and social questions it discusses its author might have made, had he not set out with speculative assumptions such as that respecting the influence of race. "The characteristics of the British workman," Mr. Lamport maintains, "belong to him by hereditary descent." . . . "While M. Nadaud

* Preface to *Ain-i-Akbari*, quoting Fort William Consultation, June 2, 1783. (London: Sewell and others, 1800.)

† *History of the Rise of the Muhammadan Power in India*, Translator's Preface, vol. i. (London: Longmans, 1829.)

ascribes the English workman's independence, his love of liberty, his obedience to law, and the elements generally of his social progress to Protestantism, we would go deeper, and ascribe that Protestantism to his race." Is this really going deeper? If the Protestantism of the English workman is to be ascribed to his race (a very mixed one in most English towns), how does Mr. Lamport account for the fact that the German workman is a Protestant in one State or province, and a Catholic in another, according to the religion established in former times by the government of the place? If the characteristics of "the British workman" belong to him by hereditary descent, what hope could anyone have felt during the last hundred years for the future elevation of the British agricultural labourer? The assumption that the character and condition of the working or other classes, in this or any other country, are the results of original and inherent qualities, stands in the way of all patient and accurate study of history, and of the influence of laws and external circumstance; and operates like fatalism as a discouragement to all practical efforts for reform and improvement. If the whole historical career of the workman is a development of race characteristics, what use or need of social philosophy and enlightened legislation? How the doctrine of race operates as an obstacle to the accurate study of history, Mr. Lamport's essay affords some striking examples. He stumbles in his first page. We must confess our inability to understand his statement with respect to the self-elevation of the working-classes, that "the first break in the meshes was made in 1247, when privileges in kind, the chief characteristic of feudality, gave place to the payment of money wages." The next sentence involves more than one error. "In 1350, the 'free' labourer was first specifically noticed by the Legislature." The "free labourer" had always existed, not only in the emancipated serf, but also in the poor freeman and his children; and the tyrannical ordinance called the Statute of Labourers, which was passed in 1349, instead of ratifying his freedom, treated "free and bond" alike, and aimed at reducing the former to practical servitude by the enactment that every man and woman under sixty, "free or bond," having no independent means of livelihood, should be bound to serve, when required, at the old rate of wages given before the plague. Mr. Lamport makes no reference at all to the plague, which was the main cause of the rise in the price of labour. And if the growth of manufactures in towns at that period did so much as Mr. Lamport supposes for the elevation of the labourer in the country, we cannot see why he should be said in emphatic italics to have "raised himself," as though economic conditions, not of his creation, had contributed nothing to the result.

An instance of Mr. Lamport's tendency to hasty and inaccurate reasoning presents itself again in the following passage respecting "the English workman":—

"The peculiarities of his mixed genealogy are the foundation of his industrial success. . . . Perhaps to his native coal and climate he owes (besides industrial pre-eminence) his bright fire-

side influences, bringing in their train cleanliness and the domestic virtues."

It is not easy to reconcile the proposition that his mixed genealogy is the foundation of the English workman's industrial success, with the suggestion immediately following, that he owes his industrial pre-eminence to coal and climate. Our own observation, moreover, of the working people of different countries by no means leads us to the conclusion that superior cleanliness is a characteristic of the English labouring class. Coal, indeed, can hardly be said to promote cleanliness in our great smoky cities; it makes it almost useless for the mass of the London population to try to be otherwise than dirty six days out of seven; and no city population in Europe looks more unwashed. It is chiefly in his opening pages that Mr. Lamport lays himself open to criticisms like the foregoing. The remainder of his essay contains much sound and sensible observation, in spite of imperfections of style. For instance, the two following passages:—

"We wish we could be sure that the Sir Wilfrid Lawsonites have not discredited and prevented the working of what Dr. Chalmers beautifully calls 'the expulsive power of a new affection' in the hearty application of the persuasive influences of healthy amusements, comfortable houses, social clubs, reading rooms, free libraries, and general culture. These counter attractions are not, unfortunately, heroic enough in their treatment, nor swift enough in their effect, to suit the impatient philanthropy of the gentlemen of the Alliance." (p. 12.)

"We can hardly over-estimate the beneficial influences of the educational process going on within and beyond the vast organisation of trades unionism. No less than 900,000 persons, mostly heads of families, are daily and hourly subjected to its developing and beneficial power. It furnishes to their thought, to their workshop talk, and to their leisure resources, 'the expulsive power of a new affection' to the low enticements of the public-house."

There are likewise some good remarks on demand and supply in relation to wages, and on co-operation. We must, however, demur to the definition, though it is one not unsupported by high authority, that "capital is simply accumulated or stored labour." The labourer is not the sole factor in the production either of wealth, or of capital which is wealth applied to production; natural agents, the invention and exertions of the capitalists themselves, contribute along with labour to the formation of capital; and an erroneous doctrine, injurious to both employers and workmen, that "profit depends on the cost of labour," originated in the neglect of two of the three elements on which both the production of profit and the accumulation of capital depend.

T. E. CLIFFE LESLIE.

Adventures in Morocco, and Journeys through the Oases of Draa and Taflet. By Dr. Gerhard Rohlfs. With an Introduction by Winwood Reade. (London: Sampson, Low & Co., 1874.)

THE unpleasant controversy which has arisen about the authenticity of this book is due entirely to the carelessness with which it has been introduced by its publishers and editors to English readers. It was advertised as a new book, and as edited by Mr. Winwood

Reade, and altogether in a manner calculated to lead the unwary to anticipate from Messrs. Sampson Low & Co. such another great book of strange travel and exciting adventure as Schweinfurth's *Heart of Africa*. The very appearance of the book, after so imposing an advertisement, its vulgar binding, and sheets barely more than glued together, its want of illustrations and the irritating map, are a cause of disappointment, and provoke one instinctively to fault-finding with it. Nothing is said of the work of which it is a translation, or if it is a translation at all; and it might well be taken for a hasty and inaccurate compilation by some heedless editor or speculative publisher of odds and ends of papers contributed by Dr. Rohlfs to Petermann's and other journals, vamped up to catch the occasion of the popular interest in Africa. It is a genuine book, of course, although it was almost necessary to have Dr. Rohlfs' word for it—and in fact is a free translation of a book published by him in Bremen (Kühnman) last year, *Mein erster Aufenthalt in Marokko*; a compilation, in which he has worked up a general account of Morocco, brought down to the present day, with the account of his residence in Draa and Taflet in 1861–63, originally published in *Petermann's Journal* for 1863. The book is divided into fifteen chapters, of which the first, sixth, seventh, eighth, ninth, twelfth, thirteenth, fourteenth, and fifteenth are taken up with the account of his travels in Morocco; and the second, third, fourth, fifth, tenth and eleventh with the general description of the country and its people. And of these chapters, the sixth and twelfth on Uesan, and the seventh and eighth on Fez, originally appeared in the *Ausland* for 1871 and 1872; the fourteenth and fifteenth on Draa and Taflet in the *Mittheilungen* for 1863. Also of the chapters on the moral and material condition of Morocco, chapter the second on its climate and soil, the fifth on its diseases, and the twelfth on the European Consulates, have already been published in the *Ausland* for 1871–72; and the third, on religion, in the *Globus* for 1871. All this should have been stated by the publishers, or by the advertised editor, Mr. Winwood Reade. It was, however, carelessly withheld by the publishers, and it appears that Mr. Winwood Reade never edited the book at all, and is responsible only for the perfunctory introduction with which it is prefaced—in the place of Dr. Rohlfs' own *Vorwort*. Mr. Winwood Reade stumbles in the first page and very first line of his "Introduction." He places the "African Sahara" on "the Eastern side of the Egyptian valley;" and a few lines lower down he says of Cyrenaica that "it produced assafoetida or silphium." Dr. Rohlfs has so much of interest to tell us of the materia medica of Morocco, and Africa generally, that it may be as well to note here that assafoetida is certainly not the same drug as the celebrated silphium (*Laser Cyrenaicum*, *succus Cyrenæicus*) of ancient Cyrene, which, moreover, is now on the best grounds identified with the *Thaspia Silphion* of Viviani, which Della Cella found to be the only umbelliferous plant from Zardes to Grennah in Barca, and to correspond with the figure of the *silphion* on the

Cyrenaean and Barcaean coins. This silphion was probably a royal monopoly, and the chief source of the wealth of the Bat-tiadae, as there is an antique vase (*cylia*) extant, on which there is a representation of the King Arcesilaus weighing out the drug for sale; and which is figured (frontispiece) in colours by Dr. Birch in the new edition of his *History of Ancient Pottery*. This precious *Laser* or *Asa dulcis* of Cyrene appears soon to have become exhausted, and Pliny tells us that for a long time before his days the only *Laser* known was that which was produced in Persia, Media, and Armenia, or *Asa-foetida*. A good map is very necessary to the comfortable reading of a book in which the narrative of travel is continually broken by chapters on special subjects; but the map attached to this book by Messrs. Sampson Low and Co. is not simply worthless, but utterly misleading. The map scarcely ever follows in the names of places the spelling of the text, and exhibits routes as followed by Dr. Rohlfs which, in the explorations described in the present volume at least, he never took. This is quite without excuse.

All these drawbacks to its popularity notwithstanding, the present translation is a most valuable addition to our knowledge of Morocco. There are books enough about the country, but none which bring down our knowledge of it to so recent a date, or which give so clear and intelligible a forecast of its future prospects. Previous authors have, for the most part, been acquainted only with the coast towns and populations. But Dr. Rohlfs, adopting the garb and religion of the Moors, entered the service of the Sultan as surgeon, resided at Fez, crossed the Atlas and the whole country behind them from the Atlantic to Algeria. Starting from Tangiers, Dr. Rohlfs proceeded along the coast to (following the map) El Araish, whence he struck inland to Wazen, Fez, and Mequenez. Returning by Wazen to the coast, he followed the shore of the Atlantic to Agamore, whence he made a second inland excursion to Morocco, the capital of the kingdom; and again going back to the coast, he followed it southward through Saffee and through Mogador to Santa Cruz or Agadir. From this point he struck inland almost due west, and across the Atlas to Tanzetta, and thence southward to the oasis of the Wady Draa about 29° south, and 4° 30' west. This was his most southern point, and he now turned his course north-eastward by the Oasis of Tafilet and across the French frontier of Algeria to Géryville and Algiers. He thus penetrated to all the chief towns in the interior, and, excepting the Riff Coast, made the complete circuit of the kingdom. Dr. Rohlfs is the first European explorer who has made the dangerous journey from Agadir through Draa and Tafilet to Géryville, the account of which, given in chapters xiv. and xv., is now for the first time made accessible to English readers. The dangers of the way were only too painfully experienced by Dr. Rohlfs. When he reached the Oasis of Boanan, north-east of Tafilet, he was received in a very friendly and hospitable manner by the Sheik of the village, Thaleb Mahommed:—

"For ten days I was the guest of this man,

and daily ate of the same dish with him. I was induced to make this long stay here because Thaleb Mahommed was of opinion that I should not journey further except with a large caravan, the country becoming more and more unsafe as the Algerian frontier is approached. At that time I was under the illusion, begotten of the tales of travellers who have only superficially glanced at Mahommedan life, that whoever has eaten with a Mussulman out of the same dish is held sacred and safe from hurt. At that time I still believed in the sacred rights of hospitality. One day I was careless enough to let my money be seen. I had in all about sixty French dollars, and a few dollars' worth of Moroccan small coin, which I offered in change with the Schiek for French, as I knew that the former would not pass in Algeria. Thaleb Mahommed changed the money: but I am now certain that, from the moment his eyes rested on my little hoard, he had determined to murder me. There was no more talk of waiting for a caravan. He was suddenly of opinion that, with the help of a servant, I could easily reach the Knetsa oasis. . . . We started in the evening, there being, besides the guide and myself, a pilgrim who, in return for his food, had accompanied me as servant from Draa. After a four hours' march, we camped near a stream. . . . The pilgrim and I were soon stretched asleep. . . . How long I had been asleep I cannot say, but when I awoke I found the Schiek of the oasis, my friendly host, standing over me, with the smoking mouth of his long gun still pointing to my breast. Luckily he had not struck my heart—had only broken my left arm above the elbow. I was seizing my pistol when he slashed my hand nearly off with his sabre. From that moment . . . I became unconscious. . . . Next morning I found myself alone with nine wounds. . . . I remained in this helpless condition for two days and nights."

He was rescued at last by some chance wayfarers, and taken to the Oasis of Hadjui, to the house of the Sheik of the place, Sidi-Laschmy.

"I desired Sidi-Laschmy to sever my hanging arm. 'That may be the custom among you Christians,' said the Marabout, 'but we never cut a member off; and as you, praised be God, are now in your right senses, you will retain your arm.'"

And bandaged in goatskin smeared over with clay, and rested on a pillow of soft desert sand, he kept it, although it was not properly healed until 1868, after—with the wounds still open—Rohlfs had made the journey across the African continent, from Tripoli, via Lake Tschad, to the British settlement of Lagos in the Bight of Benin, and accompanied the Abyssinian expedition. One of the most instructive chapters in the book is the eleventh, on the Foreign Consulates established in Morocco. It appears that the influence of England is paramount with the Government; and he describes Sir Drummond Hay as "the secret ruler" of the country. He characterises as unwise the voluntary surrender of Tangiers by England in 1684, and believes that its possession, or that of Ceuta, by us would be most advantageous to our interests in Morocco, now that Gibraltar, in consequence of the introduction of steam ships, no longer commands the entrance to the Mediterranean. Gibraltar, he takes care to inform his readers at full length, was captured for us by "the Imperial Field Marshal Prince George of Hesse Darmstadt." Dr. Rohlfs gives a most intimate and interesting account of the Grand Sherif, or head of the direct descendants of

Mohammed in Morocco. He is enormously rich; and Uesan (Wazen of map), where he resides, is a city of refuge; and his house is a shrine to which pilgrims resort from all parts of the country. This is the man whose recent marriage with an English woman first brought him into prominent notice in this country. Mr. Winwood Reade suggests that this marriage may have deprived him of his spiritual power. Rohlfs found him on his first visit in European dress, but on a subsequent visit he had, in subservience to the popular prejudice, given it up; and it is not unlikely that his English wife will share the fate, if she have not already done so, of his French clothes, so soon as he finds that his latitudinarian marriage with her is staying the offerings of his bigoted followers. The book abounds with valuable information and lively incidents; and it is only to be hoped that when Dr. Rohlfs' great work on the Libyan Desert appears, it may be brought out with the care and thoroughness befitting its subject and its author's deservedly high reputation as a daring, intrepid, and indomitable geographical explorer. GEORGE BIRDWOOD.

THE GERMAN ARTILLERY BEFORE METZ.

The German Artillery in the Battles near Metz. Compiled from Official Reports, by Captain Hoffbauer, of the Prussian Artillery. Translated by Captain Hollist, R.A. (London: H. S. King & Co.)

It argues either an extraordinary demand among us for a thorough knowledge of the late war, or extraordinary enterprise in the publishers, that so many purely technical military works from the German have lately been added to our libraries. Translations of this class of books were seldom issued until after the war of 1866; and the few that did appear were rarely successful. But for this there was a special reason, that has vanished with many other delusions attached to the Second Empire. It was taken for granted, until the sudden burst of glory came which shone on the Prussian standards in Bohemia, that France was essentially the one military model for the rest of the world to imitate, in theory as well as in practice, and that British officers who were devoted to their profession could follow no other guides with safety than Jomini and the lesser writers of his school. And as the great majority of such officers could read the language fairly, there was little necessity apparent for spoiling the excellent prose, which is often the best point of a French technical treatise, by turning it into indifferent English. Sadova changed our views considerably on this, as on many other continental questions. A grand harmony became suddenly apparent in the involved sentences and rugged paragraphs with which North German writers usually clothe their ideas. Patriotic sentiments that would have seemed stilted and ludicrous to an English eye, if read after the failures of Prussia in 1850 and 1859 to impress the world with a notion of her purity in politics and her might in action, became eloquent with meaning when the most veteran soldiers of Europe recoiled shattered before the breech-loader on the fatal slopes

round Nachod, Gitschin, and Koeniggrätz. And when the same generals, of names hitherto unknown out of Prussia, who had beaten Benedek's lieutenants so sorely, triumphed with hardly less ease over the marshals whose hardly-earned fame rested on battles won in three quarters of the globe, all the military world of Europe became as suddenly impressed with the necessity of studying the Prussian model, as it had been four generations earlier, when Frederick the Great smote the armies of all the then Great Powers of the continent in rapid succession with his ubiquitous battalions. But German, professional German especially, is not to be mastered at a wish; and German writers have long been as prolific as they are now found to be instructive. Hence, an entirely new and wide field was thrown open to the enterprise of publishers; and those of our own metropolis, led in this matter by Messrs. King and Co., seem to vie with their brethren at Paris in the variety and excellence of the works thus "conveyed" from the late victors, now become the acknowledged military teachers of friend and foe alike.

The results of this sudden fashion are sometimes a little ludicrous; for if there be a mere ordinary discussion on some minor point of drill at Berlin, the representative pamphlets at least on either side are forthwith advertised in their French and English dresses; and some of the works thus hastily translated are probably thought more of in these, than they ever were in the original by that great caste or class (the word *officier-corps* has no proper equivalent out of Germany) for which they were written. But this is by no means the case with the book before us, which though on a peculiarly technical subject, and truly Teutonic in its learning, is by no means of the military Dryasdust type. Captain Hoffbauer has undertaken to write a narrative of his own special arm, that noble Artillery which, stung, as many think, by the reproaches of Captain May, in his essay on the war of 1866, or stirred by a famous prophecy of his as to its possible value, made the most marked advance in its performances in 1870 from the comparative backwardness it showed four years before. Recognising very properly the impossibility of executing his work with thoroughness unless he limited its scope, he confines himself solely to the three great battles before Metz which sealed the fate of Bazaine's army of the Rhine, and so practically settled the war in favour of the author's country. As it would be undesirable, even if it were possible, to give the details of what the artillery did in those famous actions of Borny (Colombey-Neuilly, as it is now perversely termed at Berlin), Mars-la-Tour and Gravelotte, without tracing the whole course of each action, and showing the connexion of the efforts of the batteries with those of the cavalry and infantry, Captain Hoffbauer is insensibly led into a complete technical narrative, and does justice to the whole of the forces concerned, not excepting the gallant French, who fought nobly at particular points under most indifferent leadership. His versions of Borny and Mars-la-Tour may to many readers appear forestalled by the official Moltke Narrative of these battles,

which has been, or is being, translated into all the important tongues of Europe. But in that given by him of Gravelotte, among other very interesting points, this author brings into clearer light than has been hitherto done, the crushing effect of the artillery in the great concentration of that arm for the attack on St. Privat. The rival French account of Montluisant, which declares that "the Prussians crowned the heights to the right and left with more than sixty guns, which deluged us with shell," does not by one half do justice to the efforts made by Prince Hohenlohe to prepare completely the final success of the Guard and Saxon infantry. Instead of sixty guns, we learn from Captain Hoffbauer that "just before the assault, the fire of thirty-two batteries (192 guns, including those dismounted) was concentrated on St. Privat. The effect was decisive." And no wonder, when we know from this work that the French ammunition park which should have kept up Canrobert's supplies was not present, and that that marshal's pieces were reduced to absolute silence at this crisis for want of cartridges. His artillery only withdrew after firing its last round, as is here particularly asserted by one of its actual opponents (for Captain Hoffbauer was himself engaged in the attack) to the lasting honour of Colonel Montluisant, who commanded it, and whose report is quoted and done full credit to.

This episode is but a sample of the interesting matter that the work offers to students of the greatest battle of a great war, one far more obstinately fought by the losers than that of Koeniggrätz, though the defending army that actually resisted Moltke's blows was much less numerous than Benedek's. It remains to be added that Captain Hoffbauer's style is much more simple and agreeable than those of many of his comrades and fellow-authors, and that it suffers nothing in the hands of Captain Hollist, whose translation is close and faithful, without that servile copying of cumbrous Teutonisms with which some of this new branch of our military literature is defaced. In short, he has given the general public a readable and instructive book; whilst to his brother officers, who have a special professional interest in the subject, its value cannot well be overrated.

CHA. C. CHESNEY.

Calendar of State Papers and Manuscripts relating to English Affairs existing in the Archives and Collections of Venice, and in other Libraries of Northern Italy. Vol. V. 1534-1554. Edited by Rawdon Brown. Published by the authority of the Lords Commissioners of Her Majesty's Treasury, under the direction of the Master of the Rolls. (London: Longmans & Co., 1873.)

(Second Notice.)

IN a previous notice of this valuable volume of Venetian documents, we for the most part confined our attention to those which had relation to the reign of Edward VI., and especially to the letters which illustrated the life and character of Cardinal Pole. We purpose in this article to give some account of a few papers which have been

thrown into the Appendix, having come to light too late to be inserted in their proper places in the preceding volumes. Some of them go back as far as the fourteenth century—there being no less than twenty-four documents which belong to the year 1376 which may all be classed under one head, viz.:—Acts of the Venetian Senate respecting the Signory's negotiations with Sir John Hawkwood for military assistance against the Archdukes of Austria. But the papers to which we want now to draw especial attention are twenty-four letters which belong to the years 1531 and 1532, the last two of the six years during which the case for the divorce of Catharine of Aragon was proceeding, ending with the period just preceding the time when the Gordian knot was cut by the actual marriage of the King with Anne Boleyn. They consist almost entirely of letters written from Paris by the Venetian ambassadors to the Doge and Senate, and they are the more important because of the scarcity of documents of this period already published. There existed scarcely more than twenty, which had been published in the *State Papers of the Reign of Henry VIII.*, and the *Records of the Reformation* contain about twenty more belonging to the year 1531. We have here an addition of about the same number, specially informing us of the attitude of the French Court at the time when the Breve had been issued prohibiting the King from marrying any other woman whilst the cause was pending. This Breve, which was printed by Le Grand, is dated January 5, 1531, and was supplemented by a temperate letter from the Pope to the King two days afterwards, in which Clement acknowledges with all due courtesy the intercession of the English nobility and the petition of Francis on the subject, but insists that upon the Queen's appeal to him not to decide the cause in England, where she cannot have justice done her, he is obliged to advocate it to Rome.

The Venetian ambassador reported, January 19, that the relations between France and England were becoming daily more and more intimate; and on the very next day, Bryan, Anne Boleyn's cousin, reported to his master the French king's speech, "Let the Pope and the Emperor do what they list, I will be the king my brother's friend in spite of them all, in right or wrong." Nevertheless the correspondence shows that Henry distrusted Francis considerably, and not without some reason, when he remembered how little store the French king laid by promises and oaths. It is amusing to see the ground of the suspicion, in the Pope's having stated to the Cardinal de Grammont, what was undoubtedly true, that he had seen and heard the opinions of many jurists about the divorce case of England, affirming that the original dispensation for it was invalid. Of course this was simply a matter of fact, for the whole of the preceding year had been spent in procuring by fair or by foul means opinions in favour of the divorce; but the information as it passed through the medium of the French king to Henry was no doubt coloured with the opinion that these determinations had influenced the Pope's judgment, and the King of England thought that there was an inconsistency between this

information and that which he received directly from his Holiness, and so feared that Francis was in a conspiracy with the Pope and the Emperor to prevent the divorce. The divorce seems to have been the principal topic of conversation between Francis and the Venetian ambassadors. The French king expressed his sympathy with Henry in the case, because he had no son to succeed him, saying that if he were to die without an heir male, the peasantry "would all cut each other to pieces, as they did some fifty years ago; for wearing no armour, they all fight to the death. Nor do they obey any one, as nobody either pays or leads them; nor do they then acknowledge any superior but according to their own caprice and insolence." In the course of conversation the King seems to have spoken out most incautiously to the ambassadors—actually alluding to the secret measures which had been adopted for his release from imprisonment in Spain. He laughed as he told them of the Emperor having been deceived by the physicians into the idea that Francis was consumptive, and that it would be therefore worth while to exchange him for his two sons. "I was content," he said, "that they should entertain that opinion. They ferried me across the river, and to be in France sufficed me." The Venetian ambassadors improved the occasion by taking the opportunity of assuring the French king, in order to its being reported in England, that the Republic had never, as it had been accused of doing, canvassed against the divorce.

Writing on the 15th and 24th of March, the ambassadors of course enter on a minute description of the new Queen's coronation at St. Denis on the 5th, and her subsequent entry into Paris on the 16th; but there is a significant silence as to the King. Nothing more is said of him on either occasion, except the following remark as to the day of the coronation: "His most Christian Majesty was absent, nor is he known to have been at St. Denis on that day" (p. 616). We learn from a ciphered despatch from Bryan to the King of England, what the Venetian ambassadors were perhaps too prudent to comment on, that "the same day she should make her entry into Paris, he having knowledge where Hely (i.e. Anne de Pisseleu, his mistress) and divers other ladies and gentlewomen stood, took with him the Admiral and the Cardinal of Lorraine; and they finding these gentlewomen in the said house, the French king took Hely and set her before him in an open window, and there stood devising with her two long hours, in the sight and face of all the people, which was not a little marvelled at of the beholders."

The paucity of Records of the year 1531 is so remarkable, that the letters contained in this Appendix have a special value. The transactions between England and France of this year are very obscure, and many allusions are here made to events which are not recorded even by Herbert in his history of the reign of Henry VIII. It appears that messengers were continually going backwards and forwards between the King and Sir Francis Bryan all the spring and summer; but even with the help of these Venetian papers, it is impossible to make out exactly the persons who were sent, or the

purport of their mission. We only know in general that jealousy of the apprehended union of Francis with the Emperor, and consequent fear as to the part which the French king might take in the matter of the divorce at the Papal Court, was the cause of all the uneasiness felt by Henry. The ciphered despatch sent May 19 by Giovanni Antonio Venier to the Doge and Senate, is worth quoting at length, both for its facts and as indicating the sagacity of the Venetian ambassador.

"Although the other ambassador, Sir Francis Bryan, is here, and remains, a new one has come for the purpose, it is said, of attempting the things which have been already tried and negotiated, viz., to induce King Francis to declare himself hostile to the Emperor, which, however, he will not do; for, as we told your sublimity heretofore in the despatch written when we were three ambassadors, the most Christian King will slide on, cajoling either party, knowing that both sovereigns are by nature inimical to him, and being certain that were he to make war for the English king, it would not be for a prince who either loves him or wishes him to gain glory; but these requests will end with a demand for money on account of the debt due to him from King Francis, whom he continues to dun, although a month has not yet elapsed since some 33,000 crowns were paid him on this score at Calais, and possibly within a few days he will receive another instalment" (p. 623).

Before the end of July, Gardiner had been sent on another mission to Bryan, and had returned. In September, as we learn from the *Records of the Reformation*, ii., p. 139, Foxe was sent, and this proves the correctness of the conjecture that the other ambassador alluded to in a letter of October 10 was Edward Foxe. In November there were three ambassadors at the French Court—Bryan, Taylor, and Foxe. Venier gives their number without mentioning their names, and Mr. Rawdon Brown, in a note, says that he is unable to ascertain who the third ambassador is, as there is no mention of him in the State Papers. Bryan and Foxe are mentioned October 7 (*State Papers*, vol. vii., p. 326). The third name is supplied in a document published in the *Records of the Reformation*, vol. ii., p. 120; and we are indebted to these Venetian Papers for being able to correct the date assigned by the editor of those volumes to a despatch addressed to them from the King. It is erroneously ascribed to March 1531, instead of December of that year—the time when the utmost jealousy prevailed as to the meeting of Francis and Charles somewhere on the confines of their respective dominions. For the benefit of any who may be interested in settling this point, we refer our readers to Letter ccvi. in *State Papers* from Henry to his orators at Rome; the despatch numbered 1023 in this volume; and Nos. ccxli. and ccxlix. in the *Records of the Reformation*.

A month later the newly-made Bishop of Winchester, Stephen Gardiner, arrived, as was supposed by the Venetian ambassador, for the purpose of strengthening the alliance between the two kings, though, he adds, no such result was visible. We learn from the *Records of the Reformation* that Gardiner had arrived quite at the beginning of the year, as he wrote to the King on the road, on January 4 and 7. The mode in which

Anne Boleyn was spoken of was as follows: "Here at the Court the Bishop says openly that his King chooses that woman, but that he continues anxious about the affair of the divorce."

The next and most important despatch from Venier to the Doge and Senate is dated October 31, 1532. It contains the ciphered portions of a letter which was printed in the fourth volume of the Venetian Calendar, and alludes to the interview of the two kings in that month; and Venier gives the report that Henry had brought Anne Boleyn with him, with the firm determination of marrying her, with the intervention of King Francis, adding: "His most Christian Majesty seems to have modified this determination at the conference, so that it was not carried into effect; and, to say the truth, the French and English believed it to be certain, and the said English are very well pleased that the marriage did not take place." Of the other *on dit* retailed by the Venetian ambassador, only one half was destined to take effect:—

"It is said that these two kings have agreed that, should the Cardinals (i.e., Tournon and Grammont) not succeed in persuading the Pope to comply with their Majesties' wishes, namely, to detach him from so close an alliance with the Emperor, or should he make any new agreement in Italy, in either case they will no longer allow the collation of the benefices of France and England to be referred to Rome, but separate their clergy entirely from the Roman see. It is also generally reported that the interview between these two great kings merely caused immoderate expense, entertainments, and pageants, and no effect whatever equal to the expectation."

In conclusion, we must express our regret that our narrow limits do not allow us to notice the many valuable documents which refer to the reign of Queen Mary. In attempting to notice a wider range of papers than we have commented upon in these two articles, we should, we fear, have rendered them scarcely intelligible to ordinary readers of history. As regards the execution of the work, we can only express our high opinion of the ability and discretion of the editor. We shall look forward with pleasure to the appearance of the next volume, which will contain, amongst other documents, the despatches of Michiel, some of which were deciphered and published by M. Friedmann, at Venice, in the year 1869.

NICHOLAS POCCOCK.

NEW NOVELS.

Rose and Rue. By Mrs. Compton Reade. (London: Richard Bentley & Son, 1874.)

Sunken Rocks. By Aubrey Pantulf. (London: Chapman & Hall, 1874.)

After Long Years. By M. C. Halifax. (London: Macmillan & Co., 1874.)

Old Fashioned Stories. By T. Cooper. (London: Hodder & Stoughton, 1874.)

THE effort to "see things as they are," and to estimate the qualities of the novels of the week, is rarely impeded by a sentiment of gratitude. But our gratitude to Mrs. Compton Reade for *Rose and Rue*—a story which compels the reader to look how it ends, as soon as he makes acquaintance with the heroine—is a feeling so strong that very possibly we exaggerate its merits. The

character of Tryphena Fowke is so sweet and her history so pathetic, that we do not care to object to sentences *plus-quam* Thucydidean in their length and difficulty of construction. Tryphena is one of those girls whom novelists love, and who therefore may be expected, like the favourites of the gods, to die young. But she does not. We thought to have strewn her grave, sweet maid, and not to have decked her bride bed. It shows immense self-control on the part of Mrs. Reade that she has spared the feelings of every sensible heart, and denied herself the opportunity of a harrowing death scene.

Rose and Rue begins with an attempted murder. A young gentleman named Valoyne, a philanthropic landlord in times when philanthropy had not been made easy, is wounded by a highwayman and carried into the house of Farmer Fowke. The introductory scene is very well managed, and, as one of the characters says, "it did not happen the least as it would in a story." It is an open secret to the reader that the farmer himself was the robber, but of course no notion of this ever occurs to the hero or to Tryphena, the farmer's daughter. She is one of the women out of whom the Church makes saints, and she lives among people so coarse and hard that her ideal life is that of a missionary among those lands

Where the skies for ever smile,
And the blacks for ever weep.

The wounded Valoyne and she naturally fall in love, and the course of the passion is rendered rough by the difference between his positivism and her piety, and by the fact that the dissenting minister has set his heart on her; and as he knows enough to hang her father, possesses that relative's vote and interest. This is the plot of the story, which fills three volumes, without dragging for a moment.

It is easy to say in a short notice that a novel is bad, and even to make it go near to be thought so, but it is hard to put much praise into few words. The great merits of *Rose and Rue* are the continual flow of natural humour, and the curious sympathy with the lives of the rural poor. These qualities are so eminent as to suggest comparison with the highest of contemporary novelists. With the exception of Latchet, the minister, who is too cultivated to adopt Mr. Bulstrode's compromises, and who surely would not have fallen into King Valoroso's error of mistaking blank verse for argument, the characters are very carefully and consistently drawn. Even the consumptive girl and the idiot boy of fiction are made new things. The squalor of their sad lives is more prominent than the poetry; and Clara is more real and touching than the poor stagey "May Queen." The very animals in the book are worthy of Mr. Rivière, and the death of Beauty is as touching as that of any hound since "the fate of death came upon Argus" in the courtyard of Odysseus Laertes' son. Our gratitude to Mrs. Compton Reade is of the kind which looks for even greater favours to come, and we hope that her next novel may be not unlike her first, but more fortunate in its grammar.

Sunken Rocks raises three questions which may amuse people of leisure who have become sated with the joys of double across-

tics. Why was *Sunken Rocks* written? where are the persons who would willingly read it? and why is it called *Sunken Rocks*? We advise the curious to consider these problems *à priori*, for the book itself fails to throw any light on them. The interest of the work, if interest it may be called, turns on the rivalry of two cousins—the conventional good and bad heroes. The bad hero, Philip, by a series of dexterous forgeries, succeeds in inheriting the property of his uncle, and in marrying the *fiancée* of his good cousin Bertram. After five years of anything but enjoyment of these ill-gotten gains, his wife leaves him, not without a fair excuse. She had discovered that Philip intended to murder her, and this she could not stand. The patience of a wife has its limits. Misfortunes now thicken around Philip. The clerk who had helped him in his forgeries denounces him; and Philip takes poison from a gold and enamel locket which he kept concealed about his person for emergencies of this sort. Bertram becomes heir-at-law, and marries Philip's wife. The book closes with a sketch of their happiness, and we are glad to get rid of them on any terms.

If these amiable young creatures lack interest for the reader, he may seek for more in the innumerable minor characters constantly ushered on the festive scene. Dr. Bilston is the most agreeable of these. He is the assassin whom Philip engages to "take off" his wife, and the amateur in murder is a little surprised that the doctor does not try to poison her, but endeavours to hurl her over a cliff. In point of fact he was an unscrupulous wretch who possessed no diploma, and very wisely trusted to nature's weapons. The humour of the book entirely consists in such names as Bubbers and McTwaddles, and in the introduction of a German who talks English as bad and as wearisome as the French of Schmidt in *Le Cousin Pons*.

After Long Years is a story which it is difficult to praise, or blame, or laugh at, or cry over. The misunderstanding whose duration gives its title to the book is one of those familiar to novelists, but rare in real life. Joan Lloyd, a girl who has spent all her life among the Monmouthshire hills, in such seclusion that she had never seen a dance, nor knew the meaning of a flirt, goes to pay a visit to her brother in Newport. In the gilded saloons of that city she makes the acquaintance of Mr. Homfray Dynevor, and ultimately becomes engaged to him. An obstacle to their union appears in the person of Mr. Jarvis, who is anxious to secure Homfray for his own daughter, for no very obvious reason. The easy stratagem of forging a letter from this daughter Flora to Joan at once occurs to him. Joan is pathetically implored to give up her lover, which she does, and, of course, refuses to listen to any explanations from any one. Explanations are the root of all evil, but there are exceptions. How much more nice and natural it would have been to have introduced some woman who had designs on Mr. Jarvis—a widow—and to have made her forge the letter, in order to get rid of the daughter. It is thus that the painstaking coach corrects his pupils' Latin exercises! Mr. Dynevor, anxious to

give satisfaction all round, marries Miss Jarvis, for whom he has repeatedly told every one who would listen to him that he cares nothing. On finding out the forgery, he takes his wife to America—it would have been less unnatural if he had pretended that "private affairs called him to Kamtschatka" without his wife—and there that lady dies. Eleven years pass before Joan has a chance of saving his life, after which, with his usual obligingness, he marries her. The English of the story is fairly good, and the characters, though slight, and even in the case of Homfray slack, are tolerably well drawn.

Mr. Cooper tells us in the preface to his *Old Fashioned Stories*, that "all the world knows he has plenty of friends, and jolly good friends too." We must confess to having been ignorant of this fact, so widely known, and indeed of the life and adventures of Mr. Cooper, who appears to have been the protomartyr of Christian Socialism. But we think that his circle of friends is likely to be increased by this republication of tales written in 1842. Their subjects are drawn from the lives of stockingers, fishers, provincial poets, and they are told in a very manly fashion. The language is a little too fine for the characters, but it is better than the barbarous jargon so often printed to represent local dialects. The hard times Mr. Cooper writes of have perhaps gone by, but the logical despair of his starving stocking-weavers does not cease to be in season, even when people have ducks and port wine for breakfast. And there is no such great necessity to apologise for it, as there may have been in 1842.

A. LANG.

CURRENT LITERATURE.

Correspondence of William Ellery Channing, D.D., and Lucy Aikin, from 1826 to 1842. Edited by Anna Letitia Le Breton. (London and Edinburgh: Williams & Norgate, 1874.) Some of these letters appeared in the *Memoirs of Lucy Aikin* published ten years ago, but all those of Dr. Channing are new; and the correspondence, as a whole, is interesting in a way, and to an extent of which no selected passages could give a quite adequate idea. Miss Aikin was one of the last surviving representatives of the culture and opinions of the small but influential school of liberal Nonconformists who stood midway between the pronounced Evangelicals and the pronounced free-thinkers of the revolutionary period. Unconnected with either extreme, and as unpopular as either with the mass of what was regarded as safe, orthodox opinion, the party was condemned by its very weakness to a more than ordinary degree of intelligence and candour, while it had obvious advantages for estimating the comparative strength of the tendencies by which it was hemmed in. Such a correspondent was particularly welcome to an American who wished, like Dr. Channing, to keep pace with the social, religious, and literary movements in the mother country—not merely in their present superficial effects, but in the mixed, more or less personal details, ignorance of which so often stultifies the conclusions and calculations of the most intelligent strangers. As the acquaintance developed, and the letters became more intimate, the exchange of personal opinions and impressions encroached upon the space originally given up to rather commonplace discussion of books and problems of the day; but the *raison d'être* of the correspondence throughout is clearly that the parties to it can tell each other things that they want to know, and that their feeling about the intelligence ex-

changed is sufficiently harmonious for the exchange to be a pleasure. The letters are too long, too uniformly sober, and contain too little that is really brilliant or original for them to have seemed worth reprinting merely as letters; but the shade of historical and personal interest, which comes from their having been really worth writing, decides the question and makes them readable still. The letters are most numerous in 1831-2: the French Revolution, the Reform Bill, pauperism, the possibility of intercourse between rich and poor without injury to the independence of the latter, a point on which Miss Aikin is sceptical, having seen little good resulting from the fashion of district visiting, which she thinks was set in Evangelical circles by Mrs. Hannah More's *Coelebs*; the character of Ramshun Roy, of Dr. Priestley, Joanna Baillie's last work, Miss Martineau's first, then her Poor Law tales and her visit to America; the publication of *Philip van Artevelde*, of *Godolphin*, of which they do not guess the authorship, Carlyle's rising fame, slavery, Tractarianism; the social influence of the English aristocracy, which Dr. Channing found it as impossible as most of his countrymen not to exaggerate; the comparative beauty and delicacy of American and English girls, the books finished or projected by the writers—these and various topics of the same kind are discussed in a leisurely, natural tone; while the admirers of Dr. Channing will be interested both by the account Miss Aikin gives of the gradually increasing influence of his writings in Europe, and by his own full and confidential responses to her tentative discussions of the religious bearing of the philosophical opinions which they shared. Considering the variety of subjects touched upon, most of which were at the time matter of vehement party debate, there is singularly little narrowness or inaccuracy in Miss Aikin's reports; perhaps the intellectual tendencies of which she seems least equal to appreciate the bearing are those which might be regarded as the collateral representatives of the expiring school from which her own training was received; we mean the contemporary movements which took their start from Coleridge, and diverged along lines ending in what are now called Ritualism and Rationalism; the traditions of nonconformity made her intolerant of anything that looked like Popery, while her own laxity of dogma was reached less by way of historical criticism than by applications of eighteenth century philosophy, filtered through Priestley. One curious illustration of the difficulty the best-informed classes have of being well-informed on all points, is offered by a sentence written in 1833, when, not to multiply names, the reputations of Victor Hugo and Alfred de Musset were made: "It is remarkable that the French have no writers of any note at present except in the sciences."

Theology in the English Poets. By the Rev. Stopford A. Brooke. (London: H. S. King & Co., 1874.) Mr. Stopford Brooke does not cease to be clerical because he preaches upon poets instead of on the Bible. He dilutes and improves Cowper, Coleridge, Wordsworth, at great length, and Burns, just in the way we used to hear Isaiah treated. Still the book is not without merit. He makes a good point in showing that the victory of Coleridge's fatal listlessness of temperament was decided by his disappointment with the French Revolution; and he explains at great length from the "Prelude" how Wordsworth worked his way out of that temptation and others, and how his poetry declined when his love of order got the upper hand of his love of liberty; he does not explain how thoroughly unreal his apprehension of all wide aspects of national life was: apparently he does not feel the unreality because he shares it. This again is clerical.

Speech in Season. By the Rev. H. R. Haweis. (London: H. S. King & Co., 1874.) Mr. Haweis would wish, we suppose, to be taken seriously; and yet his talent bears a suspicious resemblance to that of mediæval jesters, who were listened to

for the utter unreserve with which they emptied out their shallow brains in public. He discourses with his congregation on the pros and cons of church-going, and the extreme wickedness of giving to beggars in the street, and is very sensible in enforcing the latest hints of physiological prudence in order to the preservation of cerebral sanity. He explains away "Christ's hard sayings" by the process of assuming that the fierce denunciations at the close of the Ministry prove the paradoxes of renunciation and quietism in the Sermon on the Mount to have been metaphors or hyperboles, and generally evinces a desire to give Christ credit for what Mr. Haweis thinks the best of his own ideas. Those ideas have received an addition since he published last. Mr. Wallace, or some other eminent man of science, has persuaded him there is something in the motley group of phenomena known to believers as spiritualism, animal magnetism, and the like, and without loss of time he proceeds to guess before his congregation at what this something may be. He would have guessed rather differently if he had mastered Dr. Carpenter's facts, which go far to prove that especially in so-called magnetic cases, whatever happens is due to the expectation of the subject of the phenomena, not to the means taken to excite the expectation; but elastic as his guesses are, it would have strained them less rather than more, to take account of these facts in his explanations of apostolical succession, baptismal regeneration, transubstantiation, answers to prayer, &c. Sometimes he is positively grotesque, as when he makes St. Peter recommend the brethren to be of one mind, lest they should break the magnetic circle; sometimes he is acute, as when he observes that the ancients may have had just as good reason for consulting fallible seers, as the moderns have for consulting fallible physicians: on the whole he is on the right track in thinking that if alleged cases of exceptional exaltation of human faculties are to be studied at all, they had better be studied by the comparative method. Still it is hardly a cheerful sign of the times, that a theologian of Mr. Haweis' calibre should have a wider and more rapid popularity than the late F. W. Robertson.

Le Général Lee, sa Vie et ses Campagnes. Par Edward Lee Childe. (Paris: Hachette et Cie., 1874.) The relationship or intimate connexion between the author and his hero, betrayed by the similarity of name, led us to open this volume in the hope of finding an actual biography of the great Confederate general, and not a mere history of his campaigns. It is, however, little more. Thirty pages out of nearly four hundred suffice for all Mr. Childe has to tell of the life and correspondence of Lee before and after the War of Secession. The meagre outline of his previous career affords nothing new, and the few letters scattered through the pages little that is interesting, except as conveying no impression of genius, hardly of talent, in the writer. The details and events of the war are described with an impartiality and absence of vituperation against the Northerners which show that the author has profited by the example of his illustrious namesake.

WE would call attention to an American translation (published by Messrs. Lee and Shepard, of Boston) of Coulanges' interesting book, *The Ancient City: a Study on the Religion, Laws, and Institutions of Greece and Rome*. The translation, by Willard Small, is from the latest French edition, and is pleasant reading. The book itself is well known; it describes the great change in ancient society, when the State ceased to be a merely religious community, in which the king was a pontiff, the magistrate a priest, the law a sacred formula, and where individual liberty was unknown; it shows how the efforts of the oppressed classes, the overthrow of the sacerdotal class, and the progress of thought, unsettled the ancient principles of human association; when law, politics, and morality became independent,

the earliest form of human society had ceased to exist.

National Education in Greece in the Fourth Century before Christ, by A. S. Wilkins, Professor of Latin at Owens College, Manchester, (Longmans), is an expansion of an essay which obtained the prize provided at Cambridge by Archdeacon Hare's friends. Its object is to set forth the popular Greek conceptions of the aims and methods of national education, the manner in which these conceptions were carried into practical effect (with their general results upon national life), and the criticisms of the popular ideas and methods of education by the great Greek thinkers of the fourth century, as well as the substitutes suggested by them. The enquiry is practically limited to Athens and Sparta, and is not limited to the fourth century, since most of our information as to Sparta relates to either earlier or later times, while the views of Plato and Aristotle take us into a much wider field of discussion. Perhaps it was impossible to really limit the essay to the subject set. We do not quite know why the author speaks, p. 33, of "Alcman and Terpichorus." Is it a misprint for Terpander or Stesichorus?

A Little History of Scotland, by M. G. J. Kinloch (with an introduction by the Bishop of Brechin) is fairly written; but as the authoress looks chiefly to the ecclesiastical aspect of the history, and only comes down to the fall of the old hierarchy, the history is not quite adequately treated. The account of the Scotch bishoprics and monasteries is more full than that in the common histories. Messrs. Edmonston and Douglas are the publishers.

The Privateer. By a Sailor. (Griffith & Farran, 1874.) The author had a strong impulse to make verses. Perhaps his fluency denotes some original faculty; but a sailor who makes verses aboard ship, with no literary friends near him, and no books, cannot be surprised if his faculty runs to seed.

Resurgens. Second Edition. By the Author of *Ich Dien*. (E. Moxon & Son, 1874.) It is curious that a second edition of fluent solemn twaddle on a sacred subject should be called for.

The Vacation. By J. S. Nairne. (Glasgow, 1874.) A good boyish echo of the *Excursion*.

Twelve Scotch Songs. By Gordon Campbell. (Whitaker, 1874.) Some of these have been sung; all might be.

Poems. By Annette F. C. Knight. (London: Henry S. King & Co., 1874.) Fairly correct, with enough feeling to be pleasant.

Muses of Mayfair. By H. Cholmondeley Pennell. (London: Chatto & Windus, 1874.) This collection differs from Mr. Locker's *Lyra Elegantiarum* in being confined to contemporary work on both sides of the Atlantic. It is rather a gain to meet with specimens of writers like J. Bailey Aldrich, H. S. Leigh, and Hamilton Aidé, who is known as a novelist and dramatist. Perhaps there are too many extracts: it is startling to have extracts from Mr. Swinburne's *Felise* set before us as *vers de société*.

The Maid of Florence. (London: Sampson Low & Co., 1874.) The Canadian author or authoress seems to have studied Sheridan Knowles with profit. The heroine is beautiful, and hysterically inspired, first to get a certain Colonna appointed *Podesta* of Florence; then, when he jilts her to marry a Visconti, to upset his nascent tyranny by the aid of a discarded native lover.

EDITOR.

NOTES AND NEWS.

DR. SCHLIEHMANN writes to us that he has solicited and obtained from the Greek government, permission to demolish at his own expense the great square tower in the Acropolis, known as the Venetian Tower, which seems to have been built in the fourteenth century. It occupies 1,600 square feet of the Propylæa, and consists of large

square slabs of marble or common stone from various ancient monuments of the Acropolis and the theatre of Herodes Atticus; it measures eighty feet in height, and its walls are five feet thick.

By the demolition of this tower, which costs him 465*l.*, Dr. Schliemann renders a great service to science, for he brings to light the most interesting parts of the Propylææ, and is certain to find a vast number of interesting inscriptions, of which he has for three years the right of publication.

The work began on the 2nd instant, to the great delight of the Athenians; but to the grief of the thousands of owls by which the tower is inhabited. "But it is impossible," adds Dr. Schliemann, "to please every one in this world."

WE understand that the publication of the new edition of the *Encyclopædia Britannica* may be expected to commence in the course of a few months. It appears that more than half the matter of the ninth edition will be new, the recent rapid progress of science having rendered extensive changes necessary. The portion almost ready contains articles on various branches of natural history, by Professor Huxley, Mr. A. R. Wallace, Mr. St. George Mivart, and Dr. W. C. McIntosh; on Anatomy by Professor Turner; on Anthropology by Dr. E. B. Tylor; on Archaeology by Dr. Daniel Wilson; and on Classical Archaeology by Mr. A. S. Murray, of the British Museum. The articles on Indian geography are contributed by Dr. W. W. Hunter; and amongst other geographical articles are Asia, by General Strachey; Africa, by Mr. Keith Johnston; Afghanistan, by Colonel Yule; and Alps, by Mr. John Ball. Assyrian and Egyptian history and antiquities are dealt with by Sir H. Rawlinson, Mr. Sayce, and Dr. S. Birch. In Philosophy, Professor Croom Robertson, Mr. W. Wallace, of Merton College, and Mr. James Sally are among the contributors; while Professor Sidney Colvin deals with Art and Fine Arts. Canon Venables writes on Ecclesiastical Antiquities, and Sir Travers Twiss on Ecclesiastical and International Law.

It is reported that Mr. Edmund Yates, the novelist, is editor of the new weekly paper called *The World*.

WE hear that Dr. Miklosich, one of whose works on the Gipsies was reviewed in the *ACADEMY* for June 13, will publish in October next some Gipsy stories, collected by himself at Bukowina. They will be given in the original Romani, accompanied by an interlinear Latin translation.

MR. J. R. GREEN'S *History of the English People* is expected to be out next week.

MR. GEORGE HOGG has retired from the editorship of the *Newsvector*.

MANZONI has been virtually dead so long, that an Irishman might have said of him, as he could of Macready, that it was only by hearing of his death that people knew he was still alive. Attempts to draw the lion from his lair were, however, not wanting, and in his own country it is pretty well known that he gave some offence by refusing to help in the case of the Rossini Album. In 1864 a deputation waited upon him with like results, its object being to request that he would present to the Italian Parliament the *plébiscite* which was to be got up praying that the sixth centenary of Dante's birth might be kept as a national festival. The *Rivista Europea* of this July has an account of the interview of the deputation with Manzoni from the pen of Professor Suzzi, who acted as spokesman on the occasion. His reasons for refusing were in substance, "I am too old for public life, and would rather be let alone"—"quasi io non fossi più al mondo;" but he had energy enough to dispel the doubt which Professor Suzzi expressed to him in conversation whether, after all, Dante did more than create an intellectual Italy, and could fairly be considered a patriot whose aim was to deliver his country over to a foreign power.

THE Hungarian correspondent of the same journal has a really curious discovery to communicate, viz., that the archiepiscopal library of Eger possesses a MS. of the year 1407, of a Latin translation of Dante's *Divina Commedia*, and a commentary on his *Inferno*, the author of which is no less a personage than Giovanni da Serravalle, Bishop of Fermo. There is a duplicate of it in the Vatican Library, mentioned by Tiraboschi in his *Life of Dante* as probably unique. The preface to the commentary asserts and proves the fact of Dante's close relationship with the family of Frangipani, who played a conspicuous part in the history of Hungary. There has long been a floating tradition of Dante as a student at Oxford, which may, perhaps, be delegated to a higher rank in the scale of probability since there is positive mention of it in the Eger MS. —

"Iste auctor Dantes dedit se in juventute omnibus artibus liberalibus studens eos Paduæ, Bononiæ, demum Ozonii et Parisiis, ubi fecit multos actus mirabilis intantum, quod ab aliquibus dicebatur magnus philosophus ab aliquibus magnus Theologus ab aliquibus magnus Poeta."

We give the first stanza of the *Inferno* in both the translation and in the original.

DELL' INFERNO CANTO I.

Capitulum primum Inferni.

In medio itineris vite nostre
Repperi me in una silva obscura
Cuius recta via erat devia.

Heu quantum ad dicendum qualis erat est dura

Ista sylva silvestris et aspera et fortis

Que in renovatione [instead of cogitatione] renovat pavorem.

L'Originale Italiano.

Nel mezzo del cammin di nostra vita,

Mi ritrovai per una selva oscura;

Che la diritta via era smarrita:

Ahi quanto a dir qual era, è cosa dura

Questa selva selvaggia ed aspra e forte,

Che nel pensier rinnova la paura.

MR. LEPEL GRIFFIN'S late article in the *Fortnightly Review* on the present condition of the Eastern Question has made a great stir in Scandinavia, where it was at once translated in full, and widely circulated.

THE young lady who distinguished herself so much at the University of Upsala, last September, Miss Charlotta Yhlen, is now in England, whither she has come to study the hospital system in London and Edinburgh, before going to New York, where she has been invited to practise as a physician.

POLYBIBLION states that the valuable library of Cardinal Barnabo, late Prefect of Propaganda, which consisted of about 6,000 volumes, relating chiefly to the history and administration of Catholic missions, has been rescued from the hammer by the Pope. It will probably remain permanently at Propaganda College.

A PLAN is under consideration at Copenhagen to erect in Iceland a monument inscribed in Runic characters to the great collector of the Eddas, Snorre Sturleson, who was at once the most learned, ambitious, and influential man of his age and country.

A NEW weekly paper has just been started in Paris under the title *Les Echos de l'Alsace-Lorraine*, and is under the directorship of a committee, which, among others of similar views, includes the names of Messrs. Erckmann, Chatrian, Kaempfen, Mézières, and Lorédan-Larcher.

THE Committee of the Petrarch Commemoration have published the programme of the proceedings which are to begin to-day (July 18), and from this we learn that the first steps in the coming ceremonials will be the departure from Avignon of a deputation of the "Minnesingers" to meet the delegation of French and Italian poets at Vaucluse. At 8 a.m. the heralds will ride through the town to announce the beginning of

the festival. At 9 p.m. the Minnesingers will return to Avignon, and be publicly received by the civic authorities. After the solemn elevation of the bust of Petrarch, the entire procession will march from the railway station to the Town Hall, in the midst of military music, succeeded by a general illumination, and terminated by a performance of the military bands, and a torch-light procession. On Sunday, July 19, a religious service will be celebrated in the open square before the Papal Palace, at which the civic officers, all deputations, and other representative bodies, will take part. At 4 p.m. a great historical cavalcade will represent the triumphal progress of Petrarch to the Capitol. At 9 p.m. on the same evening there will be a gala representation at the theatre and a popular festival, terminating in a general illumination, in which the Papal Palace will be illuminated by electric light. On Monday, July 20, a monster meeting of singers, composed of numerous Provençal associations, will be held at 9 a.m. At 4 p.m. a Spanish bull-fight will be exhibited. Fish-spearings on the lake will follow next in order, to be succeeded by national dances on the market places and squares of the city; and at night a monster Venetian festival on the Rhone, general illuminations, fireworks, music and other forms of entertainment, will conclude the great patriotic commemoration of Petrarch's festival.

IN spite of all the efforts made by the Emperor Alexander to extend the advantages of education to his people, the prejudices of the lower classes threaten to frustrate his schemes for their intellectual emancipation, and hitherto the unfortunate district school teachers find themselves met in most of the rural parishes by the systematic opposition of the entire clerical body, including the wives and families of the priests. At Mariupol a teacher has lately been clerically denounced to the entire parish as unfit to teach children owing to his habit of taking walks on the Steppe, and collecting useless grasses, disgusting insects and every conceivable abomination, and making these things objects of public instruction, while he is regarded as a dangerous innovator on account of his aversion to the use of the rod, and the good old Russian practices of pulling out lumps of hair from the heads of refractory children, and making them kneel in the snow, or on stones, according to the season, when they excite the anger of their instructors. Truly the abrogation of serfdom has made a very small step on the road of national emancipation in Russia, and progress has a hard fight to encounter before it can establish itself in the dominions of the Czar of all the Russias! Alexander's neighbour and imperial brother, the Emperor Kung-tschu, has certainly not an equally well-grounded reason for lamenting the unwillingness of his subjects to cultivate learning, if we may judge from the fact that when the young prince lately went to visit the tombs of his Mantschu ancestors, the Chinese papers announce that he found on his return to Peking as many as 7,000 scholars assembled to take part in the trying examination known as Tsun-sz, which is required from all who intend to follow the profession of teachers, or lawyers.

THE Rev. John E. B. Mayor, of St. John's College, Cambridge, has undertaken to edit, for the Extra Series of the Early English Text Society, Bishop Fisher's funeral sermons on Lady Margaret and Henry VII., with the Bishop's letters, and his Sermon preached in London when Martin Luther's books were burnt. This last sermon has never been reprinted in English. All the documents have historical value as well as philological, and Mr. Mayor will add to them an introduction, notes, and a glossary.

THE Committee of the New Shakspeare Society have resolved to alter somewhat their mode of procedure next session. The meetings of the Society are to be held once a month only, on the second Friday of every month from October to June, both included. Of these meetings one is

to be given up to a general discussion of some one play of Shakspeare's; and at the second meeting short "scratch" papers are to be read on any Shakspearean topic that any member likes to take up. All regular papers for other meetings are to be submitted beforehand, with an abstract, to a Revision Committee consisting of the Director (Mr. Furnivall), Mr. Hales, and Dr. Abbott, and at their discretion the abstract only will be printed for circulation before the reading of the paper. The reports of the discussions will be printed in abstract, as briefly as is consistent with the fair development of the speakers' views. The Society now numbers 430 members. The first part of its Transactions and the first part of its "Shakspeare Allusion Books" are promised in a fortnight. Its branches in Manchester, Edinburgh, and Bedford have had a satisfactory opening season. Among the papers promised for next session are Mr. Richard Simpson's on the Politics of Shakspeare's Historical Plays; Mr. Tom Taylor's on Benedix's *Shakspeareomanie*; Dr. Abbott's on the First and Second Quartos of *Hamlet*; Dr. Brinsley Nicholson's on the Dates of *King John* and *The Tempest*; Mrs. F. C. N. Hall's on the Quibbles of Shakspeare; Professor Leo's Notes on, and Emendations of, Shakspeare's Text, &c.

DR. C. M. INGLEBY has finished the text of his "Centurie of Praise" (of Shakspeare), and also his Introduction to the first Part of the Shakspeare Allusion Books that he is editing for the New Shakspeare Society. During his work at the latter book, Dr. Ingleby has found that Meres, in his celebrated *Palladis Tamia*, of 1598, has quoted a line from Shakspeare's *Henry IV.*, which fact has been overlooked by all prior critics.

THE Rev. Canon Simmons's edition of the Lay Folk's Mass-Book for the Early English Text Society, will contain four texts of the poem—from manuscripts: B. the Royal MS. 17 B xvii. in the British Museum; C. (Rievaulx), MS. 155 in Corpus Christi College, Oxford; E. a MS. in the Library of Henry Yates Thompson, Esq.; F. a MS. in Caius College, Cambridge; with various readings from two other MSS.: A. Advocates' Library, Edinburgh, 19, 3, 1, art 7; D. University Library, Cambridge, Gg 31, No. 1.

DR. BRINSLEY NICHOLSON has joined the Committee of the New Shakspeare Society.

MR. DUNCAN C. DALLAS is producing, by his method of photographic engraving known as Dallatype, a reduced facsimile of the First Folio of Shakspeare's Plays (1623), in crown 8vo. The size is so very small for a double-columned book, that the new edition must prove more a curiosity than a working handbook like Mr. Lionel Booth's well-known quarto reprint. But one great convenience of Mr. Dallas's plan is, that he proposes to issue the plays separately, at two shillings apiece. The first, a double part, will be ready next December. The subscription price for the whole book is three guineas. Mr. Trübner is to publish it.

It is stated that an unpublished poem by Quevedo y Villegas, entitled *Lisipo y Policeto*, has been discovered at Madrid inside the covers of a book which had once belonged to the distinguished author. Quevedo, who flourished in the first half of the seventeenth century, was a prolific writer on serious and burlesque subjects both in prose and verse, and it will be remembered that one of his works was translated into English by Sir Roger l'Estrange.

THE following witty effusion of the poet Sir John Suckling is extracted from a letter preserved among the manuscripts of Earl de la Warr, at Knowle Park, and published in the Report of the Historical MSS. Commission. It was written at Brussels, May 5, 1630, and addressed to Mr. W. Wallis (at the Earl of Middlesex's):—

"I am come out of a country where the people are of so poor conditions that the greatest part of them would do what Judas did for half the money, and am arrived where the condition of the people is so poor

that were there an enemy to be betrayed and a Judas ready to do it, yet would there want a man to furnish out the 30 pieces of silver; where beggars and pride are as inseparable as paint to a Court ladies face, or horns to a citizen's head; where it is as rare a thing to see a man have money as in London to see a Lord Mayor have store of wit; where the inhabitants have miriads of crosses in their churches and their streets, yet want them in their purses, where the people quake if you talk of millions, and are very infidels concerning the ever coming home again of a plate fleet. In a word, in order to let you understand their state right, it is almost as poor as my description of it. This premised, you will not much wonder if I with His Majesty's bare picture only make people bow before me with as much reverence here as he himself does with his own personal presence at Whitehall, &c., &c. Coining is a forgotten art."

A CORRESPONDENT sends us the following version of the old "Hugh of Lincoln" ballad, which he heard three years ago from a little gipsy girl at Shepherd's Bush:—

"Down in merry, merry Scotland
It rained both hard and small;
Two little boys went out one day
All for to play with a ball.
They tossed it up so very, very high,
They tossed it down so low,
They tossed it into the Jew's garden
Where the flowers all do blow.
Out came one of the Jew's daughters,
Dressed in green all,
'If you come here, my pretty, pretty lad,
You shall have your ball.'
She showed him an apple as green as grass,
The next it was a fig,
The third a cherry as red as blood,
And that would tie him in.
She set him on a golden chair,
And give him sugar sweet,
Layed him on a golden chest of drawers,
Stabbed him like a sheep."

M^{ME}. PROUDHON has written to the papers asking for the loan of any letters written by her late husband, with the object of making the volume of his correspondence, which is to appear very shortly under her editorship, as complete as possible.

THE *Nation* states that Longfellow's *Evangeline* has recently been translated into Portuguese by a Brazilian poet, Dr. Franklin Doria.

THE same journal advocates greater centralisation in the University education of the United States, in the interests alike of learning, of society, and of politics. As the tendency in this country seems at the present time to be in the contrary direction—that of the decentralisation of our Universities—the following remarks from the *Nation* will be read with interest:—

"The demands which modern culture, owing to the advance of science and research in every field, now makes on a university, in the shape of professors, books, apparatus, are so great that only the largest and wealthiest institutions can pretend to meet them, and in fact there is something very like false pretences in the promise to do so held out to poor students by many of the smaller colleges. They doubtless do a certain amount of work very creditably; but they are uncanid in saying that they give a university education, and in issuing diplomas purporting to be certificates that any such education has either been sought or received. The idea of maintaining a university for the sake of the local glory of it, is a form of folly which ought not to be associated with education in any stage. It is like buying a bad gun, which is likely to burst in your hands, because it is of native manufacture. These considerations are now felt to be so powerful in other countries that they threaten the destruction of a whole batch of universities in Italy which have come down famous and honoured from the Middle Ages and have sent out twenty generations of students, and are causing even the very best of the smaller universities in Germany, great and efficient as many of them are, to tremble for their existence."

THE deaths of two industrious historical writers, Agnes Strickland and John Heneage Jesse, have

been announced this week. Miss Strickland, the daughter of Mr. Thomas Strickland, of Reydon Hall, Suffolk, was born about the year 1806. Her historical tastes first displayed themselves in a poetical form, by the production, before the age of sixteen, of two pieces, "The Red Rose," and "Worcester Field, or the Cavalier," whose titles sufficiently indicate their subjects. The best fruits of her graver studies in history are the *Lives of the Queens of England*, and the *Lives of the Queens of Scotland*; in the compilation of these she was aided by her sister Elizabeth. The life of Mary Queen of Scots, in the latter series, was drawn with great elaboration and minuteness of detail, and it is well known how strenuous an advocate she was for the innocence of her heroine. The general excellence of her literary work, and her untiring diligence were suitably acknowledged by a grant to her from the State, in 1871, of a Civil List pension of 100*l*. Mr. Jesse was the son of the eminent naturalist, Edward Jesse, and held for many years an appointment in the Admiralty. His leisure time was occupied with the compilation of various historical works, such as *Memoirs of the Court of England during the Reign of the Stuarts*, published about 1839; *George Selwyn and his Contemporaries, London and its Celebrities*, &c. Mr. Jesse's most ambitious work, *Memoirs of the Life and Reign of King George the Third*, appeared in 1867. Notwithstanding the occasional garnish of a few fragments of manuscript authority, it contains nothing substantial save what is woven out of the many published volumes of diaries and correspondence of this reign; but we gladly endorse the opinion of the writer in the *Quarterly Review* upon it that

"a more agreeable, readable, and really entertaining compilation has seldom fallen into our hands. It is a book which the reader lays down with sincere feelings of gratitude to the writer for having enabled him to while away some hours in pleasantly furnishing up his acquaintance with many a well-known, but always attractive passage of recent history, and renewing many a familiar line of thought."

MESSRS. ADAM STEVENSON & Co., of Toronto, have published vol. i. of *The Constitutional History of Canada*, by Samuel James Watson, librarian of the Legislative Assembly of Ontario.

A SOCIETY for the Publication of Texts relating to the History and Geography of the Latin East has just been formed in Paris for the purpose of publishing or re-editing texts relating to the Latin East, especially the pilgrimages to the Holy Land which are not to appear in the "Collection of the Historians of the Crusades," undertaken by the Academy of Inscriptions. The Society will give its subscribers yearly two volumes of text, and a photograph. The texts will comprise three series: 1. *Historical Series*—charters, historical letters, small unpublished chronicles, 1095-1500; unpublished plans of Crusades, 1250-1600—2. *Geographical Series*—chronological collection of pilgrimages to the Holy Land, and of descriptions of the Holy Land and of neighbouring countries; Latin texts published and unpublished from 300 A.D. to 1400; unpublished or very rare from 1400 to 1600; French, Italian, Spanish, German, and English texts, published and unpublished, to 1500, unpublished or very rare from 1500-1600; Greek, Hebrew, Slavonic, and Scandinavian texts, published and unpublished, to 1600, accompanied by a Latin version. 3. *Poetical Series*—Latin, French, and foreign poems, 1100 to 1500.

The reproductions by phototypography will include: 1. Pilgrimages to the Holy Land, broad-sheets, crusading journals, &c., printed in the fifteenth and first quarter of the sixteenth centuries; 2. Documents of the same kind, which, though of later date, only exist in unique or very rare copies. A short bibliographical notice will accompany each photograph. Among the founders of the Society are MM. Anatole de Barthélemy, Léopold Delisle, Egger, de Saulcy, and de Vogüé. The

subscription is, for honorary members fifty francs, and for associate subscribers fifteen francs. We hope that the ranks of this excellent Society will be swelled by many of our countrymen.

NOTES OF TRAVEL.

THE *Journal de Saint Pétersbourg* states that the Austro-Hungarian Government is engaging in active researches to discover the fate of the Austrian Polar Expedition, which left Hamburg on board the *Tegethoff* about two years ago. A well-known explorer, M. Sidorow, believes, from various evidence drawn from the state of the Arctic Ocean, that the expedition is at present at Novaia-Zemlia, about Cape Nassau, and proposes that the Russian Government should organise an expedition into those parts for the succour of Messrs. Weyprecht and Payer and their companions. M. Sidorow offers to contribute 1,000 florins towards the expenses of the expedition. Another Russian navigator, M. Starostine, adopts M. Sidorow's conclusions, offers to contribute towards the costs, and appeals to all Russian men of science, and all Russians who are interested in the knowledge of the northern parts of the empire.

FROM Tehran we learn that the exceptionally severe weather and heavy snow of last winter has heightened the price of provisions by interrupting communications. In Tehran several houses were crushed in by the snow, and 130 persons lost their lives. Banditti were profiting by the bad state of the roads, which precluded possibility of pursuit, to commit numerous depredations, and Shiraz is infested with them. A road is about to be made from Tehran to Djulfa, with a branch from Kasbin to Resht, and a tramway is also to be constructed from Tehran to Shahzada-Abdul-Azim.

NEWS from Kuldja announces that the Russian temporary occupation of the town has had a most beneficial effect on the prosperity of the inhabitants. Commerce is flourishing, and the Taranches are voluntarily sending their children to school to learn Russian. Only two converts to Christianity have been made; but this is probably due to the strong wish of the missionaries to receive no converts whose motives might appear interested.

AN expedition of German and Scandinavian savants starts to-day from Kiel to explore the Kerguelen Islands.

THE Greek quarter of Tenedos, consisting of some 700 or 800 houses, has been consumed by fire. The fire broke out about 8 P.M., and the town would in all probability have been completely destroyed had not the crews of the British ships in harbour given their valuable assistance. The English fleet also landed a large supply of biscuits the next morning for the houseless people who had been burnt out.

THERE were several shocks of earthquake experienced at Constantinople during the close of last month, the oscillations being from east to west and north to south.

A REMARKABLE magnetic cave has, according to the *Levant Herald* of the 3rd instant, been discovered near Pine Grove, Amador county, California. Mr. Stokes, the gentleman who relates the story, gives the following account of the cave in question:—

"After journeying for a mile and a quarter through the underground passages, Mr. Stokes and his fellow-travellers found themselves in a long but rather narrow chamber, the walls of which were 'not limestone, but a yellowish-brown and black iron ore.' Upon entering this chamber, says Mr. Stokes, 'we noticed a most peculiar disturbance of the magnet, the needle constantly vibrating from side to side, and frequently whirling round for a minute at a time with a velocity which rendered it invisible. We also experienced a singular sensation—a sort of chill, appearing to

commence at the back of the neck and extending to the very tip of our fingers and toes. As we advanced in this chamber we found these singular sensations increase in intensity until they became almost unbearable.' As the travellers proceeded the walls and floor of this chamber became more magnetic; indeed inconveniently so, for one of the party who carried a hatchet had it wrested from him by a magnetic rock near which he passed, and the combined strength of four of the party was insufficient to detach it. Nor was this all, for a pocket-knife that accidentally dropped to the floor had to remain there, none of the party having sufficient strength to pick it up. Worse was in the background. One of the explorers, named Mason, had unfortunately on his feet a pair of miner's boots, the soles of which were studded with nails. Admirable as these boots would be in Great Britain for a working man to kick his wife to death with, they were worse than useless in a magnetic cave. Mason laboured on with great difficulty, until at last he found himself 'suddenly affixed to the floor and unable to move.' He was immediately pulled out of his boots by his companions, his coat was torn to pieces and used as wraps to protect his feet, and, sickened and alarmed by this incident, Mr. Stokes and his friends 'hastily retreated,' and with a feeling of intense relief emerged from this too attractive cave into the open air."

THE *Geographical Magazine* for July sums up the geographical results obtained by the mission to Kashgar, as follows:—

"There are two Karakul lakes on the plateau, the drainage from one flowing east, and from the other west. The eastward stream is the Ghiz, which, passing through the Ghiz-Dawan, becomes the Kashgar River. That flowing west joins the stream from the Ghiz Lake or Pamir Kul, and forms the Murghab River. It enters Shignan at Bartang, and falls into the Oxus five days' journey below Kila Punja, at a place called Vamer. Shignan (Shaghnan) has been ascertained to be perfectly independent, and is ruled over by Yusuf 'Aly Shah, who also owns Roshan, and the adjoining Pamir. The territory of Wakhan extends up to the junction of the Aktash stream with the stream flowing from Lake Karakul, and contains the great, little, and Alichur Pamirs. The true water-parting between east and west is the Kizilyart plain, belonging to the Amir of Kashgar. The Shignan Pamir and the Kizilyart plain are inhabited by wandering Kirghiz. The other Pamirs have been abandoned of late years. From Tashkurgan to the small Karakul Lake is one day's march, from the small to the great Karakul five days, and from the great Karakul to Ush is six days' march. The Barojit Pass into Chitral is reported to be extremely easy, and open during the whole year, except about six weeks in March and April."

THE reports and returns recently sent by Consul Wilkinson from Malaga afford, as he says, ample testimony of the flourishing state of things prevailing throughout the entire range of that consular district. "So boundless are the splendid natural resources of this part of Spain, that political agitation and the revolutionary tendencies of the people, which, in any other country would be utterly ruinous to trade and enterprise of every sort, have failed to stay the onward march of these provinces in their brilliant career of commercial, industrial, and agricultural prosperity." The most remarkable feature in the progress of this province is the cultivation of the sugar-cane, and the manufacture and refining of sugar. Within the last ten or twelve years extensive tracts of irrigable land, ranging eastward and westward along the coast from Marbella to Adra, have been planted with the cane, and there are at present no fewer than seventeen large mills and refining works engaged in this important branch of industry. A new factory and plantation upon a colossal scale is now being established on the banks of the river Guadiaro, the western boundary of the Malaga consular district.

THE Cayennais will tell you, so says a recent account from the country where he dwells, and firmly believes it, that Cayenne is very healthy. He is deaf to the mournful toll-

ings of the church bells throughout the day, and is blind to the pallor of his own cheeks and of the faces he passes in the streets. The temperature, it is true, is equable, ranging from 76° to 88° throughout the year; and the fierce heat (Cayenne being in the mean centre of the region of calms that stretches across to the African Coast) is fortunately tempered by continual easterly breezes; yet this is a bad climate without doubt. Here people are taken slightly ill, and in a few days are carried off by some disease the nature of which is unknown. We are further informed that Cayenne is the most expensive place in the world; everything in the shape of beef (mutton is never seen), poultry, pork, fish, and vegetables, is dear, and of the worst description. Potatoes and onions fetch something near a shilling a pound. Bread and French wine are the only articles moderate in price. There are no hotels, and but few indifferent cafés and lodging-houses; no theatre, club, reading-room, or any place of amusement whatever.

THE July number of the *Revue des Deux Mondes* contains an able and interesting article by M. Albert Réville, who is already favourably known to the readers of the ACADEMY, on the recent Dutch Campaign in Acheen. The brochure is divided into four parts: the first treats of the geography of the island of Sumatra, the interior of which is but little known, and of its products, and describes the inhabitants, who are of the Malay type; their religion is that of Islam, corrupted however, by many Pagan superstitions. In 1811, Sumatra, with other Dutch colonies in the east, was surrendered to England, and was not returned to Holland till 1816, certain British establishments on the island being kept up till 1824, when they were finally withdrawn, and the Dutch were left in full possession. From that time to the present day the Netherlands Government has steadily pursued a policy of annexation of the native states of Sumatra, its justification in following this course being the introduction of good government, peace and prosperity where formerly anarchy and confusion reigned. The kingdom of Acheen, at the north end of the island, alone remained unmolested, its independence being in some sort guaranteed by the Treaty of 1824 between England and Holland. In 1870 this treaty was modified and the guarantee withdrawn; its withdrawal is, in the writer's opinion, the general cause of the Acheen war. The kingdom of Acheen is situated at the north-west end of Sumatra, and is about one and a half times the size of Holland. Its population is sparse in the mountain districts, but denser in the alluvial plains of the littoral; it has been variously estimated at from 50,000 to one million souls. Pepper is the chief product of the country. The capital is at the north end of the island, about ten miles from the mouth of the Acheen river, and consists of a cluster of "kampongs" or small villages grouped round the Sultan's palace; the kingdom itself, which is called "Great Acheen," consists of three provinces, oddly styled 26, 22, and 25 "Moukim." "Moukim" are cantons containing several "kampongs" or villages, and the numbers indicate the number of "Moukim," or cantons, which form each province. The 26 "Moukim" are situated between the sea and right bank of the Acheen river; the 25 on the left bank; and the 22 Moukim in the interior, this last canton extending to the mountain chain which forms the backbone of Sumatra. About an hour's march from the mouth of the river is the "Kraton," chief residence and fortress of the Sultan. The Achinese are so widely different in appearance and physique from their neighbours that most competent travellers have assigned to them a separate origin, and it is generally supposed that they are descendants of the inhabitants of Coromandel and Malabar; they have a distinct language of their own, though they use Malay for literary purposes.

The second part of this article gives a concise account of the relations between Acheen and various foreign countries, from the earliest times

of which there is any record down to the present day; while the third section traces the causes which led to the conclusion of the treaties of 1870-71 between England and Holland, having for their object the consolidation of the possessions of the former on the Gold Coast of Africa, and of the latter in Sumatra; the fulfilment of the terms of these covenants between the two countries being undoubtedly the cause of the Ashanti and Acheen campaigns. The fourth, and last, chapter describes the operations of the campaign.

PAPERS RELATING TO JOHN WILKES.

THE moment at which the authorities of the City of London are considering in what way they may most suitably celebrate the centenary of the mayoralty of John Wilkes, one of its most notable citizens, is a peculiarly appropriate one wherein to make known any new materials which exist for illustrating that citizen's life and character. The new Report of the Historical MSS. Commissioners, as we briefly recorded in our notice last week, is of special value in this respect, and we propose now to give some fuller account of the Wilkes Correspondence, in the possession of the representatives of the late Colonel Macaulay. The most interesting feature of the collection is a packet containing original letters by Junius to Wilkes, and copies of Wilkes's replies in the handwriting of the latter. All except one were printed by Woodfall; and that one shows the bitter hatred which Junius bore to the King. It is a matter of surprise that Woodfall did not print this as well; it is noted by Wilkes as having been received November 7, 1771, and runs thus:—

"Since my note of this morning, I know for certain that the Duke of Cumberland is married to Luttrell's sister. The princess Dr., and the D. of G. cannot live, and the odious hypocrite is *in profundis*. Now is your time to torment him with some demonstration from the City. Suppose an address from some proper number of Liverymen to the Mayor for a Common hall, to consider of an Address of Congratulation—then have it debated in Common Council; think of something. You see you need not appear yourself."

From looking over the letters of Wilkes's various correspondents Mr. Horwood came to the conclusion that the general character of the writing of the Junius letters was common to that period. As points worth consideration by future disputants in this famous controversy, it may be noticed that some of the Junius letters in this collection are written on paper of a large folio size, the water mark on one half being Britannia with a trident and a lion rampant within a wooden fence, and the motto *pro patria*; and on the other half the letters G. R. under a crown, something like a feather in each side, and the whole enclosed in a circle. Others are on quarto letter paper, the watermark on two being a shield charged with a bugle and surmounted with a royal crown, and on the others only the name of the maker, *J. Portal*.

On Nov. 4, 1771, H. S. Woodfall writes to Wilkes that he has just received a note from Junius, in which is the following passage:—"I hope Mr. W. will consent to have that silly account of my Letter to the Bill of Rights contradicted."

In one of Wilkes's printed letters to the Rev. John Horne, better known as John Horne Tooke, he says: "I glory in having four large volumes of manuscript letters, many of them written by the first men of this age." Numbers of these were printed in various forms during his lifetime, chiefly with the view of keeping his name before the public. Others we became acquainted with for the first time in Mr. Horwood's abstracts of them. The following among them seem to be the most noteworthy:—

"1764, April 10. Paris. Wilkes to Charles Churchill. In it he suggests that Churchill should make use of his intimacy with Hanbury to get from him the 'treasure of letters from Lord Holland, Lord Chesterfield, &c.,' and print them in Paris. He

mentions one letter of Fox's worth 10,000*l*. He says that the French Court was outrageous against D'Eon, who had infamously betrayed them, and published the secrets of his negotiation. Says that he has begun a long letter to D'Eon on his dedication of the two volumes of the *Finances* to Lord Bute, in which he compares the Scot to the great Sully. Says that the eldest son of the Fox is there (Paris) dissipating the ill-got fleeting wealth of the father. Says that Sterne and he often meet."

There are many other letters to Churchill in this year and the preceding one. In one dated "Dover, Tuesday, July 20," Wilkes says:—

"Churchill the Bruiser! Hogarth avants. If you will join in the conspiracy I would advertise a *Critique on the works of Hogarth*; for it would be a good substratum for all our unconnected ideas of taste, humour, &c., and would shew the nakedness of H."

Edmund Burke writes from Queen Anne Street, July 4, 1766, putting aside Wilkes's offer of political assistance on the plea that his party have not yet decided on their plan of action.

The Chevalier D'Eon, alluded to above, also figures as a correspondent; thus:—

"1768, Oct. 27, Brewer Street, Golden Square.—M. D'Eon to Wilkes.—Sends him a dozen of smoked Russian tongues.—Will come in a few days to eat some with Wilkes; wishes that the tongues had the eloquence of Cicero and the delicacy of Voltaire, in order to worthily celebrate Wilkes's birthday."

John Horne (Tooke) writes a long letter from Montpellier, 1766, January 3, in which he is strong in his professions of friendship for Wilkes, and says that although a parson he is not ordained a hypocrite. True, he has suffered the infectious hand of a bishop to be waved over him. He mentions his having passed a week with Sterne at Lyons, and his intention of meeting him again at Sienna in the summer. Sheridan is at Blois by order of his Majesty, and with a pension, inventing a method to give the proper pronunciation of the English language to strangers, by means of sounds borrowed from their own. Some people might suspect that the King employed Sheridan not so much for the sake of foreigners as of his own subjects, and had permitted him to amuse himself abroad to prevent his spoiling our pronunciation at home.

Tooke is of course alluding to Thomas Sheridan, the elocutionist and lexicographer, and not his son, the great dramatist.

Dr. Dodd, the famous forger, writes the following undated letter:—

"Anything you please to send, & the more the better, on politics or any miscellaneous subjects, News, squibs, &c. &c. will be taken due care of if directed under cover for the Editor of the New Morning Post, to Mr. Cox, printer, No. 73, Great Queen Street, Lincoln's Inn Fields.—Pray don't forget the *psalm*."

There are also five letters from Lydia, the daughter of Laurence Sterne, one addressed to John Hall Stevenson, the author of *Crazy Tales*. The first and second to Wilkes are dated from Angoulême, July 22 and October 24, 1769, and the others from Gerrard Street, Soho. She and her mother earnestly solicit assistance, and that Wilkes and Stevenson should write Sterne's life. In urging Stevenson, she says that it will prove that Eugenius was the friend of York.

Belonging to a much earlier date is some correspondence with David Hume. In a letter from Edinburgh, October 8, 1754, the historian says that Wilkes's curiosity

"to see his (Hume's) History does him much honor. It will be finished in less than 2 months. Says he could not get a copy for Wilkes's amusement on the road, because Hamilton, the publisher, did not like copies to get out before publication. . . . Recommends Blacklock, a Scotch poet, a poor tradesman's son and born blind, who by his industry had acquired Greek, Latin, and French, and had become a good general scholar. He is a very elegant correct poet. He even employs the ideas of light and colour with great propriety. Doddsley intends to reprint his

poems. With another letter, dated Oct. 16 in that year, Hume sends a copy of the History; and asks Wilkes's advice as to language: he says, Notwithstanding all the pains I have taken in the study of the English language I am still jealous of my pen.

The correspondence between Wilkes and his daughter is extensive, and in the main unpublished. It shows the great love they bore to one another. "The refinement," remarks Mr. Horwood, the inspector of these papers, "which he ought to have exhibited to all seems to have been reserved for her alone, and her father's devotion to her was known and appreciated by all his correspondents; for hardly a letter omits mention of Miss Wilkes." Almon says that she destroyed some autobiographical sketches left by her father. In the present collection two fragments of them appear, contained in two volumes, very few leaves of which are filled. The first volume has a brief statement of his parentage and schoolmasters, and his introduction to the Mead family (into which he married) at Aylesbury; the second opens in the year 1764 and ends in the autumn of 1765, and relates to his adventures with the Signorina Corradini in France and Italy. In Naples Wilkes saw and understood the liquefaction of the blood of St. Januarius; and at Geneva the laugh of Voltaire banished all regret for the fair Italian. The narrative is in the third person.

Many other interesting bits might be gathered from the report, but we can only find space for an extract from a copy, in the handwriting of Wilkes's daughter, of a letter, dated December 22, 1784, by M. le Baron de Castille, officer in the regiment of French Guards, which tells a somewhat curious story. The writer says that Wilkes

"will remember the recognition by the Pretender of his natural daughter, known at Paris as Lady Charlotte, and living at a Convent with her mother, called Countess of Alberstroff. On the 14th August last, Lady Charlotte informed him that the Prince was going to take all necessary measures to naturalise her, and giving her the title of Duchess of Albany, and the King consented that all the *actes* should be registered in Parliament, and they were, in fact, so registered on the 7th of September, as she told him by letter dated 8 of September. She adds that His Majesty has granted to her Letters Patent, enabling her to inherit all goods which the Prince her father has in France, and the right to dispose of them. She left a short time ago for Florence, where her father received her with tenderness; whose whole business seems to see her happy and settled according to her rank. Many Italian Princes have offered, and one of the brothers of the King of Sweden. Her father, who wishes to see her on a throne, presses hard for the latter. He is commissioned to write to England. The Duchess has suffered so much in her youth that she would prefer not to marry if the Court of England would make her an allowance as long as she remained single, and thus every idea of the unfortunate house of Stuart would be extinguished. The pursuit of the King of Sweden on behalf of his brother is a speculation; he hopes to make some advantage by the alliance."

FRITZ REUTER.

THE death of Fritz Reuter will be felt widely and most intensely in every part of Germany. Though he wrote in Low German, in the dialect of Mecklenburg, his poems, and still more his stories, were known everywhere; and as many a man has learnt Spanish solely for the sake of reading *Don Quixote*, thousands of Germans have made themselves familiar with Platt-Deutsch because they could not part with Reuter's writings. In England he is but little known, though a good translation of his novels would make his name at once both admired and beloved. There is, perhaps, less elevation, less tenderness, less finish in his poems than in those of the other Low German poet, Klaus Groth, but in his prose, more even than in his poetry, Fritz Reuter has shown himself a poet of genuine creative power. In blending the humorous with the deeply tragic elements of human life he has few equals, and there are some

things in nature and in man which no one has seen and read as he has. Let those who doubt it read his *Olle Kamellen* or *Ut mine Stromtid*, and they will see that in Fritz Reuter Germany has lost her Dickens.

Reuter's was a stormy life. He was born in 1810, in Mecklenburg Schwerin. He studied law at Jena in 1832, and, like every German who had a heart for his country, he was a Liberal, and joined the Burschenschaft. But Liberalism in Germany was then a more serious matter than it is now. Reuter was sent to prison, and condemned to death, simply because he felt the degradation of his country more keenly than the sovereigns and statesmen of the time, and would have wished to see the unity of Germany realised forty-five years too soon. Though the sentence of death was not carried out, he was kept in prison from 1833 to 1840. When he was amnestied in 1840, he began to support himself as a private teacher, and soon acquired literary fame by his poems and stories, all written in his native dialect. In 1864 he settled at Eisenach, his literary work securing him that independence which he valued most in life. Among those who will mourn his death most deeply are the children and grandchildren of those very sovereigns and statesmen who signed the poet's death-warrant forty-three years ago, and who supplied the true-hearted Low-German patriot with the seven years of his *Festungstid*.

SELECTED BOOKS. General Literature.

- BOSWELL, J. *The Life of Dr. Johnson*. Edited, with new Notes, by Percy Fitzgerald. Bickers.
BOUCHES, Léon. *William Cowper*; sa Correspondance et ses Poésies. Paris: Sandoz et Fischbacher.
HUGO, Victor. *Ninety-three*. Translated by F. Lee Benedict and J. Hain Friswell. Sampson Low. 31s. 6d.
LAUDER, Sir T. D. *Scottish Rivers*. Edmonstone & Douglas.
MASON, D. *Wordsworth, Shelley, Keats, and other Essays*. Macmillan. 5s.
STUMM, H. *Russia's Advance Eastward*. Translated by Captain C. E. H. Vincent. King. 6s.

History.

- ARNETH, A. de, et A. Geoffroy. *Marie Antoinette: Correspondence secrète entre Marie-Thérèse et le Comte de Mercy-Argeant*. T. 3^e et dernier. Paris: Firmin Didot. 10 fr.
GRIER, L. *Petrarka*. Leipzig: Duncker & Humblot. 1 Thl. 22 Ngr.
HOLST, H. v. *Die Administration Andrew Jackson's in ihrer Bedeutung f. die Entwicklung der Demokratie in den Vereinigten Staaten v. Nordamerika*. Düsseldorf: Buddeus. 3 Thl.
PARIS, Le Comte de. *Histoire de la Guerre Civile en Amérique*. T. 1 et 2. Paris: Michel Lévy Frères. 15 fr.
SCHNEIDER-BOCHONST. *Florentiner Studien*. Leipzig: Hirzel. 21 Thl.
SYDEL, H. v. *Geschichte der Revolutionszeit von 1789 bis 1800*. 5. Bd. 1. Abth. Düsseldorf: Buddeus. 24 Thl.
TRETZY, A. *Les Ecrouens sous Charles VII. Episodes de l'histoire militaire de la France au XV^e siècle*. Montbéliard: Barbier.

Physical Science.

- CAROLI, L. *Sull' estrazione dello zolfo in Sicilia, e sugli usi industriali del medesimo*. Torino: L. Ceschier.
GRIEHL, C. G. *Insecta epizoa. Die auf Säugethieren und Vögeln schmarotzenden Insecten nach C. L. Nitzschs Nachlass*. Leipzig: Wiegand. 45 Thl.
HOFMANN, K. *Beiträge zur Kenntniss der Fauna d. Haupt-Dolomites und der älteren Tertiär-Gebilde d. Ofen-Kovacsier Gebirges*. Berlin: Friedländer. 1 Thl.
TUNING, T. *Technical Training*. Macmillan.

Philology.

- GERTZ, M. C. *Studia critica in L. Annaei Seneca dialogos*. Leipzig: Weigel. 1½ Thl.
ROHLAY, A. *Ein altadonisches Gedicht in Oberengadiner Mundart*. Hrgs. Übers. u. erklärt. Zürich: Schabelitz. 3 Thl.

CORRESPONDENCE.

ENGLISH SURNAMES.

Cambridge: July 1, 1874.

I was glad to see Mr. Robinson's letter on this subject. He is wholly in the right in proposing to get together a really trustworthy set of materials before proceeding to draw conclusions. In particular, the localisation of names, the determining of the places to which they seem most properly to belong, is a most important matter; whilst at the same time it really ought not to be a very difficult matter, if taken up with a little care and zeal. He proposes, in fact, to do for surnames pretty much what the English Dialect

Society is doing for dialectal expressions. The preliminary process is much the same as in geology, to obtain specimens carefully labelled. This work upon surnames is so closely connected with the Dialect Society's work, that it would come quite within our programme to print, from time to time, such trustworthy and carefully sifted lists as seem to be really worth the printing. If well made, even a long list will not extend beyond a few pages.

My own correspondence is too large to admit of my undertaking to receive lists, neither have I any special knowledge of the subject. But I am glad to hear from Mr. Robinson that he is prepared to receive lists from any part of England, with a view to their future revision by competent hands, and, in fact, to undertake the general duties of secretary for the Local Surname department; it being, of course, understood that correspondents will refrain from giving needless trouble. Respecting the information which should be sent to Mr. Robinson, the chief points are these. He will be glad to be informed who are the persons that take a special interest in the subject, or have made the subject, in any respect or in any district, a special study. Besides this, he will undertake to receive lists of any one of the three kinds to which he has drawn attention. These are: (1) lists of names which are peculiarly common in a certain town or village, yet not particularly common elsewhere; (2) lists of persons residing in such and such a county whose surnames are indubitably derived from a place situate within that county; and (3) lists of persons whose surnames are connected with the names of ancient owners of the soil. The most obvious sources of information are the registers and gravestones of each parish, and the most obvious persons to supply such information are the clergy, landowners, and local antiquaries, to whom, accordingly, in the first instance, we appeal. It is only by thus drawing towards one centre the labours of many, that any satisfactory result can be obtained; and we hope that all who can help in the matter will do so, at their earliest convenience. Mr. Robinson is, fortunately, able to undertake to edit the results from Herefordshire himself; for other districts help will, doubtless, be gradually forthcoming.

Let me point out that we do not ask collectors to become members of the English Dialect Society unless they please. It is most gratifying to find that efficient occasional help has been rendered by some who are not members, and who do not wish to pay the half-guinea per annum. This is just as it should be.

All communications on this subject of Local Surnames to be addressed to the Rev. C. J. Robinson, Norton Canon Vicarage, Weobley, Herefordshire. WALTER W. SKEAT.

MR. SULLY'S ESSAYS.

Morthoe, North Devon, July 7, 1874.

Mr. Sedley Taylor has, in his courteous review of my Essays, well kept in view a laudable aim of the ACADEMY, namely, the enforcing of accuracy in scientific matters. My critic has sought to show that in several instances I have misrepresented the views of other writers. With regard to Hanslick's conception of musical expression, I will confess that I owe my knowledge of it to Lotze, whose exposition (*Geschichte der Aesthetik in Deutschland*, p. 479) I have followed almost literally. May I be allowed to illustrate the difficulties of perfectly accurate representation by pointing out a curious misreading of myself by my careful critic? Mr. Taylor accuses me of mistating the views of Helmholtz, by saying that the octave is a unique interval in respect to the perceptible similarity of its tones. Without doubt this would be a notable instance of misconception, if I had really ascribed this notion to the Professor. But how came Mr. Taylor to imagine that I was giving this idea as the view of

Helmholtz, when it occurs in my own introductory analysis of musical feelings, before the name of Helmholtz has been once mentioned, and when, moreover, I have further on (note, p. 179) expressly stated that the Professor does not recognise the peculiarity which obtrudes itself on my own ear?

Had I space I think I might show that Mr. Taylor has missed my meaning on another occasion when he speaks of me as drawing "a parallel between physiological research as subsidiary to psychology, and the study of long and elaborated processes of evolution as subsidiary to physiology in its present state." I cannot see anything which would bear this interpretation.

Some inaccuracies Mr. Taylor has certainly detected, and I would cordially thank him for calling my attention to them. When I spoke of estimating changes of pitch as multiples of the semitone, I omitted to say that I was thinking of height in the abstract, as it would be estimated were there no such thing as tonality and the diatonic scale. As to my unequalled statements of technical rules (such as that relating to sequences of octaves and fifths), against which Mr. Taylor is rather severe, it seems to me that his strictures owe their force to a misconception of the scope of my essay on Musical Form. Mr. Taylor speaks of it as an attempt to expound the principles of composition in popular language. If it wears this appearance, I must have signally failed to express my real object. In writing this essay I had before me, not any rules distinctly followed out by musical art, but principles of aesthetic impression which underlie all that is valid in these rules, though they are not consciously acted upon. Hence I made but the scantiest use of scientific text-books, and referred to technical rules only in so far as they are consequences and illustrations of these mental principles. The difference between my essay and a work on harmony or counterpoint is somewhat the same as exists between a code of rules for house-building and a theory of the conditions in human life, climate, &c., which ultimately determine the shape of the structure. I failed to find in scientific treatises any satisfactory account of the grounds of the intellectual pleasures of music. I cannot flatter myself that I have discovered the real principles on which all musical structure—including the unbending regularities of Hucbald's organum, the mazy intricacies of Ockenheim's canon, the naïve symmetry of Bird's variations, and the vast and elaborate developments of Beethoven's symphony—finally repose. Yet I would hope that I have done something towards giving a definite shape to the problem. The study of these principles has a peculiar importance at this present moment, if, as I believe, they are capable of supplying a *raison d'être* for independent instrumental music.

JAMES SULLY.

THE PHOENICIANS IN BRAZIL.

Liverpool: July 1, 1874.

Some weeks since the Vice-President of the Anthropological Society in London, Dr. T. Inman, of Clifton, sent me a copy of a Phoenician epigraph, alleged to have been discovered on a stone in the Empire of Brazil. I have been able to decipher that curious inscription, with the exception of a few words which—owing to the indistinct mode of copying and the similarity of several of the Phoenician characters—are quite unintelligible.

This day I saw a letter in your publication of the 13th ult., signed by Dr. S. Eating, who condemns the whole as a mere fabrication for no other reason than that of grammatical irregularities.

Without in any way asserting the genuineness of the monument, I am prepared to show that on grammatical grounds there is no cause for pronouncing upon it the verdict of a "clumsy forgery."

I. The letters of the inscription are placed near

to one another, without the slightest division between the words. There is, therefore, no necessity for reading the first word *נחן*—according to Dr. Euting's style—rendering it, “they have erected”—quite an anomaly—and charging the author with ignorance of the difference between *החן* and *הכן*, as well as with a deficient knowledge as to the first and third person plural. The proper reading of the first three words is: *נחנא בן ננען* “We the sons of Canaan.” (*נחנא* has the Chaldaic termination as *מלכנא* in the third, and *חברנא* in the sixth line; in *בן* the final vowel is omitted, as in many other ancient Phoenician epigraphs.) This rendering removes at once the difficulties with respect to the strange word *נחן*, as well as to the apparent grammatical errors. The whole being styled in the first person plural—commencing with *we*—the expressions *נבא נסע*, *נבא*, *we journeyed*, *we came*, &c., are quite correct.

2. *עליונים ואלוהים* *Elionim wa-elionoth* (not *Alonim waalonuth*). If these words were translated *Supreme* (gods) and *supreme* (goddesses), as *דעת עליון*, “the knowledge of the Supreme” (Numbers xxiv. 16), there would be no need of charging the author with wrong spelling. Besides, the Hebrew terms for gods and goddesses would be *Elohim wa-Elohoth*.

3. *קתם*, *men*, is a more ancient word than *אישים*; the former occurring in the Hebrew Scriptures in the absolute form, but four times, viz.: Deut. ii. 24, and iii. 6; Job xi. 3, and xxiv. 12.

4. *שלושת נשים*, *three women*, is quite correct, considering that *נשים*, though feminine, has the masculine termination. If Dr. Euting had consulted the Hebrew Bible, he would have found a quite similar divergence from the grammatical rule in Genesis vii. 13, *ושלושת נשי* and *the three wives*.

I have thus removed all the grammatical objections raised by Dr. Euting. If you will kindly insert this letter in a coming issue, I shall send you a full and verbal explanation of the whole inscription, and your learned readers may judge for themselves whether it be a forgery or not.

JACOB PRAG,
Professor of Hebrew to Queen's College.

PROCTOR'S “UNIVERSE AND COMING TRANSITS.”

2, North Road, Clapham Park: July 11, 1874.

I thank Mr. Christie for his intended gentleness: I ask for fairness only.

I have not claimed credit for arrangements of which I formerly predicted the failure. The weak point which I indicated, the paucity of southern stations, has been corrected—not, indeed, by Sir G. Airy, but by foreign astronomers.

I have not heard that Sir G. Airy has given any “version” of the change of programme for 1882. Should he assert that the change, though subsequent to my criticism, was made independently, my criticism is none the less justified.

Mr. Christie's remarks about Halley's method are singular from one so well-informed. Mr. Forbes unwisely tried to narrow “Halley's method” to the conditions which Halley (mistakenly) supposed to exist in 1761. Unfortunately for this defence, Sir G. Airy had definitely described the “method of durations” as failing totally in 1874. (Probably Mr. Forbes, a beginner in the matter, was not aware of this; in any case, I did not think his mistake worth correcting.) Sir G. Airy has elsewhere repeatedly used the name “Halley's method” in the usual convenient sense, adopted by Herschel and by every astronomer who has dealt with the subject. Mr. Christie says I have “no authority whatever” for saying the method is to be used at selected stations. I have Sir G. Airy's statement to that effect, in a letter written to me almost immediately after Mr. Goschen had (through misapprehension) asserted the contrary. Of course

ingress and egress will (also) be worked up by Delisle's method. Indeed, I originally pointed out the possibility of this. For instance, whereas there is not one word as to the observation of egress at Kerguelen and Crozet in Airy's original programme, I had already, in June, 1869, tabulated the coefficient of parallax for egress at these and a score of other stations, half of which had before been overlooked.

In fact, Mr. Christie placidly ignores the circumstance that more than half of my original criticisms related to the qualities of Delislean stations. Thus I showed the real value of Crozet for “retarded ingress.” (Sir G. Airy had set the sun five degrees too low!) I also noted the entire omission of North India for “retarded egress;” and Mr. Christie's triumphant statement that Delisle's method is to be applied there, shows he cannot have read my paper of June, 1869, in which I advocated that very course, the possibility of which had before been completely overlooked. To suppose, however, as Mr. Christie seems to imply, that duration would not also be observed, would be to insult Sir G. Airy.

I have had no difficulty in obtaining information as to foreign arrangements. On the contrary, facts are known to me which are not at all likely to be suspected at Greenwich. Of course foreign astronomers do not forget that (as I pointed out in 1869) all first-class Halleyan are good Delislean stations. One assertion of Mr. Christie's, and one only, is news to me. I sincerely trust he is mistaken in saying that Sir G. Airy recommended America to occupy Crozet. In the summer of 1872 I repeated in a letter to Sir G. Airy my suggestion that Crozet ought to be occupied as a Delislean (as well as Halleyan) station, and in his reply he expressed a somewhat brusque dissent; he also, before the Astronomical Society last November, opposed Crozet as dangerous and inconvenient. Surely, then, Mr. Christie must be mistaken. Much as I value Sir G. Airy's assent to my views, I should be sorry indeed to see it indicated in such a way. No Englishman would recommend another nation to undertake what he had described publicly as too difficult for his own.

I unhesitatingly reject Mr. Christie's criterion for Halleyan stations, preferring Sir G. Airy's.

And now let me close, so far as I am concerned, a discussion which was, I think, needlessly originated by “gentle” but significant insinuations against my own perfectly moderate statement of facts. I quote in conclusion the latest expression of opinion about my results, the verdict of an unprejudiced and competent judge. M. Dubois, Naval Examiner for Hydrography in France, after presenting in five tables the latest estimates of the values of the chief stations, both Halleyan and Delislean, quotes at great length my own calculations and resulting tables (published in 1869), with this comment: “Disons que ces tableaux s'accordent entièrement avec ceux que nous avons donnés.”

RICHARD A. PROCTOR.

APPOINTMENTS FOR NEXT WEEK.

SATURDAY, July 18,	3 p.m. Crystal Palace Summer Concert (Humorous Music).
	8 p.m. Madame Farguell in <i>Nos Intimes</i> at the Queen's Theatre.
FRIDAY, July 24,	8 p.m. Quekett Club: Anniversary.

AMONG Mr. Murray's forthcoming works we notice the *Last Journals of David Livingstone*; vol. v. of the *Speaker's Commentary*, containing the Four Great Prophets; a *Memoir of Sir Roderick I. Murchison*, based upon his journals and letters, by Professor Archibald Geikie; the authorised translation of Dr. Schliemann's *Trojan Antiquities*; a work on the Nicene and Apostles' Creeds, &c., by Canon Swainson; *Lectures on the Early History of Institutions*, by Sir H. Sumner Maine; the third volume of the Rev. Whitwell Elwin's edition of Pope; and the late Dean Mansel's *Lectures on the Gnostic Heresies of the First and Second Centuries*.

SCIENCE.

Kant's Critical Philosophy for English Readers.

By John P. Mahaffy, M.A., Fellow and Tutor, Professor of Ancient History in the University of Dublin. Vol. I. Parts II. and III. (London: Longmans & Co., 1874.)

SINCE Mr. Mahaffy's Commentary was reviewed by Mr. Sidgwick in the ACADEMY, (vol. iii. No. 56), two parts have been published, containing an exposition of the whole of the Transcendental Analytic—that is, of the most difficult part of Kant's Philosophy. With some deductions to be afterwards mentioned, the hard task has been accomplished in a very satisfactory manner. In fact, I doubt whether Kant could be made much clearer by any one who was so absolutely a disciple of Kant as Mr. Mahaffy. As a commentator his defect is the reverse of the usual one. He has identified himself with his author so closely, as scarcely to be able to criticise him, or even to give that kind of illustration to his subject which comes of seeing it from a fresh point of view.

The main difficulty of Kant arises from his position as a discoverer between the living and the dead philosophies. He painfully opened up the way into what was almost entirely a new region of thought; but he was never able quite to free himself from the conceptions with which he started. His mere language is full of contradictions, because he uses words sometimes in the sense in which they had been used by previous philosophers, and at other times in some new sense which he is endeavouring to gain for them. “Perception,” “Experience,” “Object,” and many other terms, enter into Kant's philosophy with one meaning, and come out with another. Kant accepts all the conceptions of the popular philosophy as a provisional basis for thought, but, beneath his close inspection, they gradually become transfigured. This characteristic, while it immensely adds to the educational value of the study of Kant, making it, like the study of Plato, a gradual elevation of the student from the plane of popular conceptions to the region of speculation, increases the difficulty of the expositor, and renders it very hard for him to give a precise meaning to passages in which the new and the old are almost inextricably interwoven.

Another difficulty that arises out of this, is that in his *Criticism of Pure Reason* Kant really inverts the order of thought, and thereby is forced to speak at the outset in a way that he is forced afterwards to correct. In the “Aesthetic,” perception and conception appear as distinct things. The one is the apprehension of the Individual, the other of the abstract Universal. In this sense the distinction is drawn between time and space, as individual objects of perception, and the conceptions of the understanding. But when we advance to the “Analytic,” we learn that in this sense perception presupposes conception, and apart from conception gives us no apprehension of the object as such. Perception, we there learn, is not of one object, nor even of the manifold of sense as manifold, except through the synthesis of the understanding. It is some-

thing that apart from thought is for us as good as nothing.

A similar difficulty meets us in the progress of the "Analytic." Mr. Mahaffy, after explaining the passage in which Kant says that "thinking is judging," and that conceptions are useful to us only in so far as we can apply them to objects through perception, quotes a remark of Mr. Malet's, the importance of which he does not seem to see. Mr. Malet says that "the binding up of intuitions under conceptions produces integral wholes; while the binding up of conceptions in judgments, produces universal wholes" (p. 193). This really indicates what is the great difficulty in following out Kant's reasoning and his attempted assimilation of the analytic and synthetic judgment. The whole exposition, especially where Kant speaks of conceptions as being "referred to objects through perception," suggests to us the idea that perceptions form the subjects of propositions to which the pure conceptions are related as predicates. Really, however, as we gradually discover in the sequel, the truth would be more accurately expressed by saying just the reverse of this. The categories are general conceptions of objects, and it is only as predicates of such pure conceptions that the perceptions become intelligible. The intellectual synthesis is presupposed in the imaginative synthesis, which itself again is presupposed in the apprehension of empirical objects. It is true that Kant tells us that the intellectual synthesis has no objective meaning apart from the empirically given manifold; but, on the other hand, the manifold of sense has no meaning at all apart from the intellectual synthesis. In the curious see-saw of the Kantian dualism we may equally say that perceptions give objects to conceptions, and that conceptions make perceptions objective. But the "emptiness" of the conceptions in themselves should be distinguished from the "blindness" of the perceptions in themselves, and therefore the latter seems the preferable form of expression. The same inversion of the real relation of conception and perception is again suggested by what Kant says of judgment in its ordinary and in its transcendental sense; for the analogy leads us to think of objects given apart from the application of a rule under which they are afterwards brought; while the truth is, that it is through the application of the rule that experience or knowledge of these objects becomes possible. Mr. Mahaffy understands Kant too well to overlook this distinction, but he nowhere states it with sufficient clearness. In what follows, I shall select one or two points on which his exposition seems to me open to objection.

1. In p. 217, Mr. Mahaffy speaks of the difference between the first edition of the *Kritik* and the *Prolegomena*, in regard to the deduction of the Categories, in language that seems to me misleading.

"I have already called attention," he says, "to the two-fold character of the Categories, which are both general concepts, or frames of objects of intuition, and also pure general forms of judgments; our intuitions are, as Kant says, determined by these Categories, in relation to some one of the pure forms of judgments. The deduction of the Categories need therefore only establish

their objective necessity in either of these relations, and the other will necessarily follow. For when we speak of the Categories being necessary for our experience, what do we mean by experience? We mean a great complex, embracing a vast number of objects, and we mean also the legitimate and orderly connexion of these objects into a great harmony or unity. This connexion of objects, which implies certain necessary relations among them, can only be expressed or conceived in judgments concerning objects. If the Categories are necessary for the formation of the judgments of experience, it is clear that they must also be necessary for the objects of these judgments, since nothing can be for us an object unless it be either the subject or predicate of some judgment. The necessary laws, therefore, of the connexion of objects must hold good of these objects themselves. Such an inquiry Kant calls a deduction of the possibility of (the faculty of) experience, as contrasted with a deduction of the possibility of the objects of experience. The latter side of the deduction had been brought forward prominently in the first edition, and it is only in the two summaries of the discussion that he notices the power of the understanding to make laws for nature, in fact, to establish necessary connexions among the objects of our experience. This latter is then the aspect of the Categories which he takes up in his *Prolegomena*" (pp. 217-19).

Mr. Mahaffy here seems to mistake the meaning of a passage in the *Prolegomena* (§ 17). Kant does not contrast the apprehension of objects with the apprehension of the connexion of objects; he simply contrasts the subjective and objective ways of stating our *a priori* knowledge of both. It is equally correct for me to say that I know *a priori* that it is impossible to make a judgment of experience, except in relation to objects of which the law of causality holds good, and to say that I know *a priori* that empirical objects fall under that law. But the former statement is to be preferred, for it is less apt to lead to the mistaken idea that the objects of experience are known as things in themselves. The question is merely one in relation to the best "formula," or mode of expression, not, as Mr. Mahaffy would have it, in relation to the method of treating the subject.

There is indeed a certain difference of the *Prolegomena* and second edition of the *Kritik* from the first edition, which might at first sight seem to justify Mr. Mahaffy's view. The examples that Kant gives in illustrating his conception of "judgments of experience" as contrasted with "judgments of perception," have to do with the connexion of objects which are supposed to be already known as objects. Thus, Kant takes the judgment "when the sun shines upon the stone it becomes warm," as a judgment of perception, which when it becomes a judgment of experience takes the form that the "sun warms the stone." But here there is no question as to the objectivity of the sun, or the warm stone, but merely as to the objectivity of the connexion between the perception of the sun and the perception of warmth in the stone. So long as this objective connexion is not ascertained, that is, so long as the sun is not conceived as the cause of warmth, we have merely a judgment of perception and not of experience; but it is obvious that such a judgment of perception presupposes other judgments of experience by which the manifold of per-

ception in the sun was combined into the unity of one object, and so also with the stone. It is a difficulty in the understanding of Kant that he does not call attention to such previous and pre-supposed judgments of experience; and the difficulty is further complicated by the fact that Kant recognises (in the deduction of the Categories, second edition of the *Kritik*, § 19) that the copula of the judgment always involves a reference to the unity of apperception, a view which, taken strictly, would be fatal to the judgment of perception altogether. There is here then a distinction between the first edition of the *Kritik* and the *Prolegomena* which is worth pointing out; but I think that Mr. Mahaffy has introduced it in the wrong place, and in a way that obscures the continuity between the judgments by which objects are constituted as such and the judgments by which they are connected with each other.

2. Mr. Mahaffy adheres to his view that Kant based his science of arithmetic on the intuition of space, though he doubtfully admits the possibility of deriving it from time. "I am still in doubt," he says, "whether similar representations repeated in time would have given the same notion of different units which we derive from co-ordinated units in space. The units in time may be the same thing reproduced: this cannot be the case with separate units in space."

In spite of the somewhat hesitating passage in the *Prolegomena* (§ 10), there is a good deal to be said for this view, especially as it is supported by a passage in the earlier Latin treatise in which Kant first published the theory of the "Aesthetic." There (§ 12) we find him saying that "pure mathematics deals with space in geometry, with time in pure mechanics; and that to these has to be added the conception of number, treated by arithmetic—a conception in itself intellectual: 'Cujus tamen actuatione in concreto exigit opitulantes notiones temporis et spatii, successive addendo plura et juxta se simul ponendo.'" The latter part of this passage seems exactly to correspond with the words quoted from Mr. Mahaffy. At the same time the form in which Mr. Mahaffy first stated his view, according to which we get our notion of number by having five or six units immediately presented to us in space at once, does not correspond to Kant's thought; for Kant holds that number is generated by the continuous addition of units. Space itself is known to us as an object only, as we distinguish and yet combine the moments of time in which we ideally traverse it (*Kritik*, p. 93, Rosenkranz edition).

3. There is a subject which Mr. Mahaffy has specially made his own, namely, the defence of Kant against the charge made by Schopenhauer and others, that in the second edition he recoiled from the idealistic position taken up in the first. In the section devoted to this subject (chap. xv.), Mr. Mahaffy makes out quite successfully, as it seems to us, that Kant never dreamt of such a thing as the apprehension of things in themselves in space, i.e., that he never directly confused external things in space, with external things in the transcendental sense which he so clearly dis-

tinguishes therefrom in the criticism on the first Paralogism. At the same time, Kant's language seems *indirectly* to lead to such a confusion, and as Mr. Mahaffy while doing Kant more than justice in this direction, seems to do him less than justice in relation to his knowledge of Berkeley, a few remarks on the subject may be necessary.

Kant has two Idealisms before him, the problematical Idealism of Descartes, and the dogmatic Idealism of Berkeley. The latter he conceives to be produced by the contradictions involved in the notions of extended matter in itself and of space as (in Berkeley's language) "something besides God which is eternal, uncreated, infinite, indivisible, immutable," and he argues that this Idealism would logically turn all objective existence into illusion, or could only escape from this consequence by becoming "schwärmerisch," *i.e.*, basing objective assertions upon mere conceptions without perceptions. Berkeley confused the assertion that external phenomena are not things in themselves with the assertion that there are no things in themselves; and, on the other hand, he could find no ground for distinguishing phenomena in time and space from illusions and dreams. The Cartesian Idealism, again, did not reduce external phenomena to illusory, but it reduced them to doubtful inferences. It rested on the presupposition that we know ourselves and our own conscious states *immediately*, but everything else *mediately* by an inference from effect to cause, and such inference of course always leaves doubt possible, both as to the existence of the cause, and the qualities attributed to it. This argument Kant meets in the first edition by pointing out that the difficulty really arises from our thinking of external things as if they were things in themselves. If we realize that they are merely phenomena, we will see at once that they are equally relative to consciousness, equally immediate with the phenomena of our inner life. In the second edition he adds that the consciousness of the phenomena of the inner life presupposes the consciousness of external phenomena, for only externally in space can there be presented to us an object with the quality of solidity that preserves its identity as extended through all changes, and which may therefore be subsumed under the Category of Substance. The consciousness of our own phenomenal self with its continually changing states as an object determined in time, is only secondary. Now, this conception of Kant at first seems to have much plausibility, which, however, disappears on closer inspection.

The view that underlies the whole Analytic of Kant is that sense in itself gives us only difference, and that the intelligence in itself is a bare identity or unit. The only possibility of knowledge is that the difference of sense and the identity of thought should be brought together, and reflected on each other. "Thoughts without perceptions are empty; perceptions without thoughts are blind." It is the first presupposition of Kant, in fact, that the intellect has in itself no possibility of differentiation, and sense in itself no possibility of integration. But both are necessary for knowledge; for the mere

identity of thought can have no consciousness even of itself except in relation to a given difference, and the mere difference of sense cannot be known as a difference or 'manifold' except in relation to an identity. If we attempt to conceive either element by itself, we immediately find that it presupposes and refers to the other.

Now, if we take this difference or "manifold of sense" in the first and simplest form in which we can apprehend it, we have the conception of matter in space or extended matter, which is the extreme opposite of the simplicity of the self. Matter in space is absolutely self-external; we can never find an absolutely simple unit in it, for every space is made up of spaces and in space. Nothing, therefore, can be presented to us in space which is not manifold or different in itself, and which does not stand in relation to other things different from itself. On the other hand, the ego is conceived as an absolute simple unit, so simple and individual that it cannot even be conscious of itself except in relation to an externally-given manifold. To mediate between these two opposites, and make knowledge possible, we have on the side of the self the categories, and on the side of extended matter the sensuous form of time. For the manifold matter whose essential characteristic is to be in space, *i.e.* never to be simple or single, cannot be *directly* brought in relation to a self whose essential characteristic is to be always and absolutely simple. It can only be brought in relation to such a self in succession under the form of time. On the other hand, in order that this successively given manifold may be conceived as in space, it must be synthetically united. For there can be no knowledge of objects as in space, or of space itself as an object, by an absolutely simple self, unless the matter given separately in time is brought together under one conception, and so in one consciousness. And it is to produce this synthetic unity in the manifold that the ego is supplied with categories.

Thus, then, the same synthetic movement of thought by which the conception of the external object in space is realised, realises also the consciousness of self as the same self in different times and states. And the internal and external experiences are correlative with each other. The identity of the self, in spite of the differences of the manifold which is presented to it, and the permanent difference or manifoldness of the external object in spite of the identity of the consciousness in which it is presented, imply and presuppose each other. If we try to think of a self in successive states, that does not refer these states to a permanent object, we see that such a self could never become conscious of its own identity. If, on the other hand, we try to think of an object or a world existing in difference and manifoldness apart from any synthetic unity produced in that manifold by the self to which it is successively presented, we see that such an object or world could not be known. But Kant does not clearly apprehend this correlative of the two elements of experience, and therefore he alternately makes the outer the presupposition of the inner life, and the inner the presupposition of the outer. When

he is explaining how the manifold of sense becomes for us an intelligible world of objects, he speaks of our apprehending it in relation to a permanent consciousness of self; but when he comes to consider the consciousness of self as involving the determination of manifold successive states as belonging to one consciousness, he tells us that such determination presupposes the experience of permanent external objects. Nor can we get out of this difficulty, as Mr. Mahaffy seems inclined to do, by saying that it is only the phenomenal self, the determination of which is regarded by Kant as subsequent to the knowledge of permanent external objects. For the bare logical ego is a mere form of consciousness in general, and the actual consciousness of self is always, on Kant's principles, consciousness of the phenomenal self. If, indeed, Kant had said that inner and outer, self and not-self, are correlatives, and that we can give no determination of the one apart from the other, and that the "unity of apperception" transcends the difference, the difficulty would have disappeared. But this solution, when it occurs to him in the notion of a "perception or intuitive understanding," Kant deliberately rejects. Instead of this, he identifies or confuses this transcendental unity of apperception, which transcends the difference and brings its terms together, with the abstraction of self, which, of course, is the correlative opposite of the not-self. Or, in other words, he makes one of the factors of knowledge the principle of its own connexion with the other factor. That other factor, therefore, necessarily takes up the place of a "thing in itself" or absolute presupposition. Kant, in fact, mixes together absolute Idealism and absolute Dualism, and holds at once that experience consists of two factors which are included in no higher unity, and *at the same time* that these factors are only known in relation to each other, *i.e.* as included in a higher unity.

Hence there is, after all, some justification for those who took Kant's refutation of Idealism as asserting the existence of things in themselves in space. For the same dualistic presuppositions which, in the first edition, made Kant oppose the things in themselves to experience and consciousness, in the second edition led him to treat external phenomena not as correlative with but as presupposed by internal phenomena. For, as he confused the consciousness of the individual self as distinguished from and opposed to the external world, with the unity of thought that transcends the difference of self and not-self, he could not consider the former as the correlative opposite of the consciousness of objects in space. Thus spatially determined objects are again thrust out of the unity of thought in which they had been included, and become necessary presuppositions without which that unity cannot be realised. And indirectly, Kant's view appears to involve the absurdity of "external things in themselves," however he might refuse to admit such a notion when directly presented to him.

EDWARD CAIRD.

THE remainder of the engravings of Sir E. Landseer are to be sold by auction on Tuesday the 28th instant.

NEW EDITION OF THE SCHOLIA ON THE ILIAD.

It is understood that a new edition of the Scholia on the *Iliad*—a work long and anxiously expected by Homeric scholars—is about to be published at the Clarendon Press of the University of Oxford, under the editorship of Professor W. Dindorf. The first volume will contain the Scholia of the famous manuscript of the Bibliotheca Marciana at Venice, the *Codex Venetus*, and will probably be issued in the course of the present year. It is intended that the work shall consist of four volumes, 8vo.

The first publication of these Scholia by the French scholar Villoison (*Homeri Ilias ad veteris Codicis Veneti fidem recensita. Scholia in eam antiquissima ex eodem Codice aliisque nunc primum editum cum Asteriscis Obeliscis aliisque signis criticis* Joh. Baptistae Caspari D'Anse de Villosion, &c. *Venetia, typis et sumptibus fratrum Coleti*, 1788) may be said without exaggeration to have made an era in philology. It formed the basis of the labours of Wolf, and through him gave the impulse to the critical scholarship of the present century. Wolf was the first to proclaim the unique importance of the Venetian Scholia, both for the text of Homer and for the whole body of ancient criticism. He speaks of it as "ea Scholorum congeries, quae antiquarum et ad horum Carminum fata et textus conditionem perspicendam atilium rerum copiam multo majorem, quam ceteri in unum collati libri omnes, suppeditat, atque omnino criticis et grammaticis divitiis non Eustathio, sed omnibus omnium poetarum Scholiastis longe antecellit" (*Prolegomena* IV.). Unfortunately Villosion's edition was defective in several respects, not entirely through his fault. His printer, Coleti, was notoriously inaccurate, and Villosion trusted too much to him. The Greek was printed without the accents, although a large proportion of the Scholia deal with the rules of accentuation. The letters A, B and L, which were used to distinguish the different manuscripts from which the Scholia were taken, were frequently omitted or interchanged. The Lemmata, which often differ from the text, were inserted or omitted almost at random. But perhaps the most serious defect was the neglect to distinguish between the different sets of Scholia in Codex A. The text, it should be explained, is placed on each page in such a manner as to leave a space for Scholia on three sides, viz., above, beneath, and on the outer margin. On this space accordingly most of the existing Scholia are written, and are evidently part of the original plan of the work. German scholars call them the *Randscholien*: no English scholar has yet had occasion to seek for a suitable term. But between the text and these *Randscholien*, and again on the narrow inner margin, are placed a number of short Scholia, evidently added afterwards wherever room could be found. These Scholia—called by the Germans the *Zwischenscholien*—stand to the *Randscholien* in a relation which has not been investigated, the first need for such an investigation being a new edition with a proper separation of the two classes. It is clear, however, that the bulk of the *Zwischenscholien* come from the same original as the *Randscholien*, namely, the Alexandrian grammarians, and that they contain in a shorter compass at least as great an amount of valuable matter. They frequently repeat in an abridged form the substance of the longer *Randscholien*; in such cases Villosion usually omitted the shorter Scholium altogether, and thus destroyed the indications which might otherwise have shown to scholars that they had to do with two distinct streams of information. The second and only other edition of the Scholia is that of Bekker (*Berolini*, 1825). It might have been expected that a critic of Bekker's eminence would not have failed to put scholars in possession of these valuable documents in a satisfactory form. This, however, has not proved to be the case. Attention was first called to the defects of the edition in a paper by W. G. Pluygers (*De retractanda Carminum Homericorum editione*, &c.,

Leyden, 1847). The materials of that paper were derived from a fresh examination of Codex A, made by Cobet, and a new edition by him was then promised. This intention, however, was afterwards abandoned, and Cobet's manuscripts were acquired by the Delegates of the Clarendon Press, and form part of the materials at the disposal of Professor Dindorf for the new work. The importance of the distinction between the two classes of Scholia in Codex A seems to have been first pointed out by Professor La Roche, in his useful work *Text Zeichen und Scholien des berühmten Codex Venetus zur Ilias* (Wiesbaden, 1862), in which he insisted, with fresh examples and arguments "dass eine neue Ausgabe der Scholien nicht nur wünschenswerth sondern unumgänglich nothwendig ist" (p. 17).

Some of the preceding facts were referred to in an article which appeared in the first number of this journal, a review of the *Iliad* of M. Alexis Pierron. The writer of that article was engaged in the course of last winter in making a fresh collation of the Venetian Scholia, to serve as the basis of the projected Oxford edition. The result of his labours has been to show more clearly than ever the insufficiency of the two existing editions. In the course of one sheet (8 pages) of Bekker he counted twenty-eight scholia to which the letter A was subjoined, but which were not to be found in Codex A. The Lemmata, which frequently contain various readings of importance, are either omitted by Bekker, or are taken arbitrarily from the text. When two Scholia contain nearly the same matter they are usually dovetailed together into a single Scholium. The number of short Scholia thus absorbed, or altogether omitted, must amount to hundreds. This treatment would be unsatisfactory in any case, but with the Venetian Scholia it is ruinous. For it is to the exact form of the Scholia that we have to look, in order to determine their value for the settlement of the text. The Scholia profess to contain the substance of four ancient works: (1) the commentary of Aristoniceus explaining the critical marks of Aristarchus, (2) the work of Didymus on the recension of Aristarchus, (3) the treatise of Herodian on the accentuation, and (4) that of Nicanor on the punctuation of the *Iliad*. These authorities, however, are seldom named in the Scholia, and we are left to gather from the nature of the matter, and by comparison with other Scholia, which of them belong to each of these grammarians. Hence every inaccuracy—a *ῥι* or a *οὐτως* added or left out—is the loss of a link in the chain of evidence by which we go back to the text of Aristarchus, that is to say, to the best learning of the third century B.C.—1200 years before the best of our existing manuscripts was written.

D. B. MONRO.

NOTICES OF RECENT SCIENTIFIC BOOKS.

Elements of Physical Manipulation. By Edward C. Pickering, Thayer Professor of Physics in the Massachusetts Institute of Technology. Part I. (London: Macmillan & Co., 1874.) A few years ago there was scarcely a physical laboratory in Great Britain. King's College, London, possessed one, as also did the University of Glasgow, but they were not general. We meet with them more often now, both in our universities and in some of our public schools. Chemical laboratories were common enough before physical laboratories were thought of. In the former, experiments are made in order to determine the nature and properties of bodies, the way in which they combine, and their internal constitution; in the latter, on the other hand, force rather than matter is studied. Electric and magnetic measurements are made, and instruments for illustrating the properties of light, heat, cohesion, &c., are made and tested. The work before us will be found of great use in physical laboratories. It gives minute directions for performing various experiments in an exact manner. We have at the

commencement an account of general methods of investigation, and the statements of results both by the analytical and the graphical methods. This is followed by a description of a number of general experiments, such as testing thermometers, calibrating by means of mercury, estimation of tenths of a second, ruling scales, &c. Then we have various physical manipulations connected with the mechanics of solids, liquids, and gases, sound and light. Heat and electricity are to follow in another volume. The book is so good that we are sorry to see it badly illustrated. We hope for the second edition a set of blocks will be cut for it similar to those we find in Bunsen's *Gasometry*, or Guillemin's *Phénomènes de la Physique*. Meanwhile we commend the book to all students of physical science. It contains matter which they will search for in vain in the usual text-books.

Annual Record of Science and Industry for 1873. Edited by Spencer F. Baird, with the assistance of eminent men of science. (New York: Harper & Brothers, 1874.) This work corresponds to the German *Jahresberichte*, Figuier's *L'Année Scientifique et Industrielle*, and in our own country to Timbs's *Year Book of Facts*. It is, however, more comprehensive than any of these, and forms a volume of over 700 pages. The more detailed and individual account of the various results obtained during the year is preceded by a very useful and interesting "general summary of progress," which occupies more than 100 pages. Then follow the various sciences in order: mathematics, astronomy, terrestrial physics, meteorology, physics, chemistry and metallurgy, mineralogy and geology, geography, explorations and researches, natural history, zoology, anatomy and physiology, botany and vegetable physiology, agriculture and rural economy, pisciculture and fisheries, domestic and household economy, mechanics and engineering, technology, materia medica, therapeutics, and hygiene. At the end of all is a list of the various works consulted in the preparation of the volume, and an obituary of scientific men. Although the past year was not marked by any very notable discovery, we cannot, looking at the number of results in this volume, say that men of science have been idle, or that the year has been unfruitful. The *Annual Record* gives us a very fair insight into the nature of the scientific progress of the year, and each lover of science will find the most recent results obtained in his special subject of study.

Qualitative Chemical Analysis and Laboratory Practice. By T. E. Thorpe, Ph.D., F.R.S.E., Professor of Chemistry in the Andersonian Institution, Glasgow; and M. M. Pattison Muir, F.R.S.E. (London: Longmans, Green & Co., 1874.) This work constitutes one of the newest of the series of text-books of Science edited by Messrs. Goodeve and Merrifield. It is divided into two parts, in the first of which the student is made acquainted with the principal properties of the non-metallic elements; while in the second we find in a very concise form the principal operations by which bodies may be separated from each other, and their specific nature determined. As there is already in this series Dr. Miller's *Inorganic Chemistry*, in which the preparation and properties of the non-metallic elements are minutely described, it was unnecessary, we think, to occupy more than one-third of the book with similar matter. At the same time it should be added that this part is more experimental, and more precise in its directions concerning experiments than Dr. Miller's book. The qualitative analysis commences with an account of flame reactions, the use of the blowpipe and of the spectroscope being respectively minutely described. This is followed by the reaction of the bases, among which are included such comparatively rare bodies as cadmium, chromium, and nickel, while really rare bodies, as vanadium, molybdenum, and uranium, are omitted. The reactions of the principal acids, organic and inorganic, are next given; and

then a series of tables, giving a synopsis of analytical methods, and of great utility to the student. A short section is given to the detection of some of the rare elements, and the remainder of the book to medical chemistry—the detection of poisons, including arsenic, phosphorus, the organic acids, and the alkaloids. Altogether the book is very complete for its size, and it will supply a want which is often felt.

Handbook of Natural Philosophy. By Dionysius Lardner, D.C.L. Hydrostatics and Pneumatics. New edition: edited, and the greater part rewritten, by Benjamin Loewy, F.R.A.S. (London: Lockwood & Co., 1874.) Dr. Lardner's capital series of manuals is well known to the student of science. They are a little antiquated now, but in spite of that we often turn to them for things that we cannot find elsewhere. They were founded to a great extent upon Pouillet's *Eléments de Physique*, and sometimes followed this work almost too closely for anything but an avowed translation. The books were always clear and concise, and we are very glad to see that new editions under the editorship of Professor G. C. Foster and Mr. Loewy are appearing. We should like in course of time to see new illustrations introduced; some of the blocks are a good deal worn, and many of them rough, and out of proportion. We should like to see the book illustrated after the manner of Privat-Deschanel or Guillemin. In this present volume we find an account of the principal properties of liquids and gases. We think it would have been preferable, according to common usage, to have placed hydrodynamics by itself, with a heading of its own, instead of including it with moving gases, under the general title of "The Motion of Liquids and Gases." We also think that the molecular theory of gases might have been discussed. We notice, however, in the main, that recent results have been introduced, and that obsolete matter has been expunged in many instances. The work will, we are sure, find a numerous class of readers.

G. F. RODWELL.

THE COMET.

ACCOUNTS of this interesting object come in from all quarters, and certainly it is deserving of all the attention it receives; for though inferior as a spectacle to some former comets, and notably to that of 1858, it is likely to play a far more prominent part in the advance of science, from the superior means of attack now available for entering on the question of the physical constitution of these strange bodies.

The first question that naturally presents itself is, whether this comet has ever visited us before, and will ever visit us again. As far as observations go at present, it appears from Mr. Hind's computations that this must be answered in the negative, for the deviation from a parabolic orbit is insensible, so that it is not at all likely that we are now witnessing the return of the comet observed by the Jesuits in China, in 1737 (although the path of that comet was very similar to that of our present visitor), unless, indeed, it has experienced considerable perturbations, a contingency never to be lost sight of with such a disturbing element as Jupiter in the solar system. Besides, it must be remembered that, though the arc described about the sun since its discovery is 90°, yet the apparent motion has been some 25° only, so that any error of observation will be considerably multiplied in the heliocentric orbit.

In the telescope the appearances presented have been sufficiently curious: at first a luminous fan was seen on each side of the nucleus, and I have since observed with the Greenwich Equatorial a very beautiful arrangement of brushes of light, forming a parabolic arch round the nucleus, with two other parabolas farther off, intersecting in the axis of symmetry, and presenting somewhat the appearance of gothic tracery.

But the memorable fact about this comet is that it is the first of any size to which the spectroscopic

has been applied. M. Rayet first pointed out that the nucleus gave a continuous spectrum, and M. d'Arrest found that this was interrupted by dark absorption lines, a fact which I noted independently; these dark lines seem to break up the red end of the spectrum into bands and also occur in other parts, but I have not succeeded in fixing their position with any certainty. Another point which I have noticed is that there appear to be numerous bright bands like knots of light on the continuous spectrum; this requires confirmation.

With regard to the coma, Mr. Huggins finds three bands coincident with those of olefiant gas (due to carbon); I have only made certain of two of these, but have satisfied myself of their sensible coincidence with two of the bands exhibited when an induction spark (without Leyden jar) is sent through rarefied carbonic acid gas. The spectrum of the latter is, under these circumstances, very similar to that of the coma, being continuous, with nebulous bands brighter than the background; but, of course, this does not in any way prove that the comet is composed of carbonic acid gas, the spectrum being only one of the four forms of carbon spectrum. One of the chief difficulties in determining the substance of which the comet is composed arises from this very fact of the variety in the spectra of carbon and its compounds, due possibly to the more or less intimate combination entered into between this tetravalent element and others. Carbonic acid under ordinary pressure appears to give a continuous spectrum, and this is also the case with the rarefied gas when the temperature is not very high; but when a Leyden jar is introduced into the circuit of an induction coil, and the spark passed through the gas, the spectrum changes completely, owing to the elevation of temperature, and bright lines make their appearance together with broad bands. Under certain conditions of spark, without the Leyden jar, bright bands (agreeing with those of olefiant gas and other hydrocarbons) are seen on a background of continuous spectrum.

With regard to the continuous spectrum of the nucleus, it has been suggested that this is due to reflected sunlight, but in that case there would be strong polarisation; and though I have detected some trace of polarisation of the nucleus, it is very slight, and certainly not sufficient to justify this hypothesis. We may, however, readily fall back on the theory of a compressed gas or of a number of solid particles. Whatever be the composition of the nucleus, it seems probable that the jets of light which give a similar spectrum are similarly constituted.

Mr. Ranyard has made some observations of polarisation of the tail, which he concludes to be very slight. I have, however, on one occasion at least, found it very appreciable, and feel quite confident that the tail is partially polarised in a plane through the sun, indicating reflection of the solar light.

- W. H. M. CHRISTIE.

NOTES AND NEWS.

THE question of the shrinkage of a collodion film in drying after exposure in the camera, is one which has excited a great deal of attention among those interested in the application of photography to the transit of Venus, for naturally the accuracy of the measures of distance between the centres of the planet and the sun, must depend greatly on our knowledge of the scale at every point of the film. With wet collodion plates there was much diversity of opinion, Dr. Paschen, in Germany, maintaining that there was considerable shrinkage, and that it was variable; whilst Mr. De la Rue in this country, and Dr. Rutherford in America, found that if the glass plate were properly roughened, or otherwise prepared so as to secure adhesion of the film, no contraction occurred in drying. Subsequently the dry plate process was adopted, and all risk of error from this cause was supposed to be at an end. M. Hermann Vogel, of Berlin, has, however, revived the dis-

cussion in the *Astronomische Nachrichten*, and though he finds contraction with certain kinds of collodion, apparently from not having paid sufficient attention to the adhesion of the film; yet his results are, on the whole, very reassuring, his conclusion being that with the use of a suitable substratum, and with due care in development, no appreciable shrinkage takes place.

Dr. SELLACK at the Cordoba Observatory has been trying some experiments with a view to getting photographs of the solar prominences without the spectroscope. His idea is to absorb the violet rays of the sun's image by interposing a film of silver iodide, and then to obtain a photograph on iodized collodion, which is only sensitive to the violet and indigo rays. The image will thus be formed by rays belonging to that small portion of the spectrum which can both pass through the silver iodide film, and also act on the sensitised collodion, and in this region lies one of the hydrogen lines emitted by the prominences. The sun's light being thus reduced in the ratio of the above-mentioned small part of the spectrum to its whole length, Dr. Sellack anticipates that the much larger portion of the light of the prominences will be bright enough to stand out against the enfeebled background of scattered sunlight. He has, however, not yet succeeded in obtaining any decisive result.

AN important contribution to our knowledge of stellar spectra has been made by Dr. Vogel, of Bothkamp, in a paper in the *Astronomische Nachrichten*. Starting from Secchi's classification of the spectra into four types, he extends and modifies it, and attempts to give some idea of the physical and molecular condition of the stars hitherto examined.

In this new arrangement Secchi's third and fourth types are merged into one, and the three classes are:—

1. White stars at a high temperature, showing very fine absorption lines.
2. Yellow stars (like our sun) at a somewhat lower temperature, exhibiting strong absorption lines of the vapours in their atmosphere.
3. Red stars in which the temperature is so low that combination of the elements in their atmospheres takes place, and compound molecules are formed, which, as Lockyer has shown, give rise to broad absorption bands forming channelled spectra.

The first two classes are further subdivided according as cool hydrogen causes absorption lines, or as these are altogether wanting; or, finally, as incandescent hydrogen exhibits its bright lines on a less bright continuous spectrum. The third class does not admit of this subdivision, but splits up into two sections, in one of which the dark bands are sharply defined on the red side, shading off towards the blue, whilst in the other the reverse is the case. Dr. Vogel has, with the assistance of Dr. Lohse, commenced a systematic spectroscopic survey of all stars down to the 4th magnitude, from 10° south of the equator to 20° north, and this work is already half finished. It is to be remarked that many of the variable stars have been examined; some of them show bright lines, but in most cases it appears that their increase in brightness is caused by dark absorption lines fading out. We have evidently yet much to learn on this subject, and Dr. Vogel's classification can only be accepted as provisional, but he appears fully justified in fixing on hydrogen as the characteristic of his types.

In two papers recently read before the Royal Society Mr. Lockyer continues his researches on the branch of Spectrum Analysis to which he has recently devoted so much attention. When first the spectroscope was applied to the examination of the light emitted by terrestrial elements or by the heavenly bodies, physicists confined their attention to distinguishing the spectra of different substances, but it was soon found that these spectra varied in a wonderful manner under

various conditions of temperature and pressure, and a rich field of physical enquiry has thus been opened out. Considering that the lines in the spectrum of any substance represent the modes of vibration of which its molecules are susceptible, or in musical language the notes to which they respond, it is evident that changes in the spectrum must give us much insight into changes of molecular condition, one of the most interesting subjects of enquiry. From his researches on various spectra, Mr. Lockyer is led to assume five stages of molecular arrangement, proceeding from the simplest form which gives a line spectrum, to the fifth which produces a continuous absorption.

According to this view, the higher the temperature the simpler will be the molecule; and further, solids, liquids and dense vapours have a more complicated molecular constitution than the same elements in a rarefied state. In this theory no account would appear to be taken of the jostling which one molecule suffers from others near it in the case of a dense vapour; in fact, Mr. Lockyer's object appears to be to refer all variations to changes within the molecule. The researches are not yet complete, but Mr. Lockyer has obtained already most important results. Among these may be mentioned his conclusions that the vapour densities of the elements in the sun's atmosphere more closely agree with the older atomic weights (magnesium vapour being lighter than sodium), and that the vapours of different elements are in different molecular conditions at the same temperature.

MR. MALLETT has made some experiments on the interesting question whether certain metals expand in solidifying, as is the case with water and bismuth, and has presented the results in a paper read before the Royal Society. His conclusion is that the specific gravity of cast iron is greater in the solid than in the liquid state, but that, notwithstanding this, the solid metal floats on molten iron, and, strange to say, the same is the case with lead, a metal which contracts greatly in solidifying. The object of the author is to disprove the theory propounded by Messrs. Nasmyth and Carpenter in their work on the Moon; but their main point, that solidification will proceed from the exterior remains unaffected, though probably their argument may require some modification.

PROFESSOR NEWTON, in the *American Journal of Science*, points out an apparent tendency of the disturbing forces to draw meteorites and comets into orbits of small inclination to the ecliptic. Whilst the inclination of the paths of several comets is decreasing, no instance of an increase has been observed; but he has not yet succeeded in finding any term in the disturbing function to account for this.

It is our pleasing duty to report that the Sub-Wealden Exploration, which has hitherto been conducted almost solely by private enterprise, is now to be assisted by a Government grant. A short time ago Professor Ramsay and Mr. Henry Willett waited upon the Chancellor of the Exchequer, and pointed out the precise object of the exploration, with the view of seeking aid from the Government. We understand that this application has resulted in the recommendation of a grant of 1,000*l.*, to be paid at the rate of 100*l.* for every hundred feet pierced in excess of 1,000 feet. For example, if the boring should be continued to 1,500 feet, the committee would be entitled to draw 500*l.* Whilst admitting that this assistance will be a great encouragement to the committee, it should not be forgotten that the grant will meet but a small portion of the working expenses. Let us hope, then, that private effort, so far from being relaxed, will be greatly stimulated by this national recognition of the importance of the work.

HERR GÜMBEL, writing in a recent number of *Das Ausland*, states that a grey-spotted Japanese marble, of which many specimens were seen at the Vienna Exhibition, contains fossils of a giant foraminifer, which he names *Fusulina Japonica*.

He describes it as shorter and thicker than the Russian species, *F. cylindrica*, and as having more numerous channels and the chamber-walls further apart. In a black basaltic-looking rolled stone he found fine grains of leucite and nephelin, while other rock specimens exhibited the true coal formation and quicksilver ores. He also mentions rocks containing graphite and tourmaline. In the older tertiaries was *Nautilus lingulatus*, and in the newer ones brown coal. Osidian was found under basalt.

THE Norwegian zoologist, G. O. Sars, has made some interesting discoveries in the postembryonic development of the lobster. During his last excursion to the west coast he was so fortunate as to meet with three distinct phases of this development; and in a treatise just published by the Society of Sciences in Christiania, he minutely describes these three larva-stages, and illustrates them by microscopical dissections. It is believed that these discoveries will materially aid the Norwegian Government in protecting and encouraging the reproduction of the lobster, which is so valuable an item of national revenue.

We were only able last week to mention the bare fact of Professor Ångström's death. The great physicist, whose comparatively early decease is a distinct loss to European science, was born on August 13, 1814, near Hernösand, in Sweden, studied at Upsala, became Teacher of Experimental Physics there in 1840, and finally Professor of Physics in 1858. Almost all the learned bodies of Europe had elected him into their number, the Royal Society among the rest. It is by his discoveries in spectrum analysis that his fame is chiefly supported. That the spectrum of the electric spark contains a number of coloured lines, Fraunhofer had already pointed out; but it was first through Ångström's examination of the spectrum in 1853 that the cause of this phenomenon became manifest. Ångström discovered that these lines come partly from the incandescent gases from the metals between which the discharge takes place, partly from the gases which the spark traverses. It may be said that this discovery was the foundation of the science of spectrum analysis. About the same time Ångström analysed the lines Fraunhofer had observed in the solar spectrum, although he did not at once perceive the consequences of his discovery; he explained, even then, that the dark lines in the spectrum have to be considered as the reverse of the bright lines in the spectrum of the electric spark. It was to prove this experimentally that Kirchhoff gave so much attention to the examination of the condition of the sun's atmosphere, in 1860. In 1866 appeared Ångström's great work, *Recherches sur le Spectre Solaire*, which takes a classical place in scientific literature, in which are delineated the lines in the whole solar spectrum from A to H. Among other interesting observations, Ångström points out that the aurora borealis produces a pencil of light which recurs only in a ray from the zodiacal light. Besides these great experiments, Ångström pursued a variety of other investigations into important questions of higher optics. Of his astronomical labours, the most important were his observations of the influence of the smaller planets upon the periodical return of comets, and his acute method of determining the irregularities in the orbit of Halley's comet. He died at Upsala on June 21.

THE Swedish philologist, Professor Petersson, is dead.

THE 72nd number of the Bulletin of the Société Vaudoise des Sciences Naturelles was published in June, and contains F. A. Forel's materials for the study of the deep-water fauna of the Lake of Geneva, and also the completion of Professor Renevier's remarkable Geological Tables of the primary, secondary, and tertiary formations.

PROFESSOR TH. BREIDICHIN, the Director, has just published the first volume of the Annals of

the Astronomical Observatory of Moscow, which contains the observations made there from October 23, 1858, to December 28, 1861.

THE Academy of Natural Sciences of Catania have lately issued the seventh and eighth volumes of the third series of their Transactions, which contain several interesting biological, geological, and meteorological papers, and also geological plans of Catania at different periods.

THE Royal Society of Victoria have continued the publication of their Transactions and Proceedings after an interval of six years. In 1868, the Government grant was unexpectedly withdrawn from the Society, who were left without funds even to pay for the printing of the last volume published. The grant has now been renewed, and the tenth volume has just been issued. Among the contents are three anniversary addresses by the President (Mr. R. L. J. Ellery), and accounts of important work done with the great Melbourne telescope, which show the progressive changes that the nebulae have undergone; also a paper, by Mr. Pain, "On Aboriginal Art in Australasia, Polynesia, and Oceania, and its Decay."

MR. MINATIEFF, Professor of Sapskrit at St. Petersburg, the editor of the *Pāṇinikha*, has started for Ceylon, where he intends to spend some time in Pāli studies. He will probably make a collection of Pāli MSS. for the Russian Government.

Etymological Vocabulary of the Latin Language. ["*Etymologisches Wörterbuch der Lateinischen Sprache.*"] By A. Vanček. (Leipzig, 1874.) This is a useful compilation, chiefly founded on Bopp, Corssen, Curtius, and Kuhn's Journal. The words are arranged according to their roots. We regret that Dr. Vanček should not have added his authorities. An etymology, as a mere fact, is of small value. What is important is the proof, and that proof, though it cannot be given at full length in a dictionary, should at all events be rendered accessible by proper references. This is what gives a special value to Curtius' *Grundzüge*, where no etymology is quoted without the authorities to support it.

Linguistic Introduction to Greek and Latin. ["*Sprachwissenschaftliche Einleitung in das Griechische und Lateinische für obere Gymnasialklassen.*"] By F. Baur. (Tübingen, 1874.) This is a short abstract of the results of Comparative Grammar, with special reference to Greek and Latin. It may be useful to school-boys, if the teacher can impart life to the skeleton, but the only way to do this effectually will be by bringing in Sanskrit, and not the so-called typical forms of the Aryan *Ur-sprache*.

Exempla Inscriptionum Latinarum composuit Gustavus Wilmanns. (Berolini, 1873.) A book that can be thoroughly recommended. The selection of Latin inscriptions is made by Professor Wilmanns, who is himself one of Professor Mommsen's assistants in the great *Corpus Inscriptionum Latinarum*. The arrangement of the inscriptions is according to the subjects. We have in the first volume *tituli sacri*, then *tituli sepulcrales*, *honorarii*, *tituli operum publicorum*, *tituli domus imperatoriae*, *tituli virorum ordinis senatorii*, *tituli procuratorum*, *tituli magistratuum minorum*, *tituli militares*. In the second volume are given the *tituli municipales*, the inscriptions referring to public performances, and miscellaneous inscriptions. The indices are most ample and exceedingly useful. There is an index of *nomina*, an *index geographicus*, an index of *res sacrae*, others of the emperors, kings, the republic, military matters, the provinces, municipal matters, colleges, arts, public games, one of *notabilia varia*, another on the *titulorum forma*, on *carmina*, and on *compendia scripturae*. We should have liked here and there some explanatory notes. These, however, are intended to be supplied by the lecturer, the book being written for the use of professors and stu-

dents in the German universities. We wonder whether the eminent Oxford Professor who lately described the professorial system of teaching as "barbarous," would condescend to use this manual for his Latin class.

MEETINGS OF SOCIETIES.

ROYAL HISTORICAL AND ARCHAEOLOGICAL ASSOCIATION OF IRELAND (Thursday, July 2).

THE Summer Meeting of this Society was held in the rooms of the Association on July 2. Several new members were elected, including Patrick Martin, Esq., M.P. for Kilkenny, and the Dean and Archdeacon of Limerick.

Mr. John Hogan presented to the Society a collection of manuscripts concerning the diocese of Ossory, which the bishop, Dr. Moran, was now engaged in publishing under the title of *Spicilegium Ossoriense*. These MSS. had formerly been in the possession of Bishop de Burgo, having been transcribed by him from a MS. belonging to James Phelan, who was bishop of the same diocese in the reign of James II. They contain a visitation of the diocese and a list of parish churches during the episcopate of Dr. Phelan; a taxation of the diocese in the reign of Henry VIII., and a number of letters referring to the Confederation of Kilkenny.

The Rev. R. H. Dunne communicated an account of a stone carved with the emblems of the Passion and other sacred subjects arranged as armorial bearings. This stone is now built into the wall of Ballylin, the residence of John G. King, Esq., near Ferbane, King's County, having been taken from the ruins of an old building in the neighbourhood. Mr. Dunne read a letter from the Hon. Miss Ward, who thus describes the sculpture: "For a crest there is the cock which crowed on St. Peter's third denial. It is mounted on a short perch or pillar, and this on a helmet. Below, surrounded by finely designed heraldic mountings in *alto relievo*, is a shield with a cross and its surroundings, the heads of St. John, the Blessed Virgin Mary, and two others, with various small objects, such as the nails, the hammer, and the dice cast by the Roman soldiery for the Saviour's vesture. Above the whole design, and stretching across the stone, are the words:—

'Arma Redemptoris Christi Jesu. A. 1688;'

and below the shield is the curious verse-like motto—

'Aurea resplendent sine fructu insignia regum,
Arma Redemptoris sparsa cruore rubent.'

It seems that there is a very similar stone at Kilcolgan Castle, dated about 1640. During the discussion which ensued, it was stated that there were carvings of the arms of our Saviour at Elgin Cathedral, and on a prebendal stall in some continental cathedral. Mr. Prim suggested that the stone in question had probably belonged to the Monastery of Wherry, near Ferbane, and referred to Morgan, Cussans, and other heralds, who assign coat armour to Adam and Eve, Abraham, and many other personages of sacred history.

The attention of the Society was also called to the monuments of the Knights of St. John at Hospital, and to a curious tomb which has just been opened near Ennis.

ENTOMOLOGICAL SOCIETY (Monday, July 6).

SIR SIDNEY SMITH SAUNDERS, C.M.G., President, in the Chair.

Professor Westwood exhibited specimens of *Haltica aurata*, which he had found to be very injurious to young rose leaves. Also a portion of a walnut attacked by a Lepidopterous larva, probably a *Tortrix*, but he was unable to name the species, as it produced only an ichneumon. It was the first instance he had known of a walnut being attacked by an insect in this country. Mr. F. Moore stated that he had, on one occasion, reared *Carpocapsa splendana* (a species that usually feeds

on acorns) from a walnut. Professor Westwood made some remarks on the Yucca moth (*Pronuba Yuccasella*, Riley), of which some fifty specimens had been sent to him in the pupa state by Mr. Riley; but he had succeeded in rearing only three. He exhibited a drawing of a portion of the insect, showing the extraordinary form of the palpi, which were especially adapted for collecting the pollen with which it impregnated the female flowers. He directed attention to a full description of the insect and its habits by Mr. Riley in the Sixth Report of the Insects of Missouri. Professor Westwood also exhibited some bees which had been sent to him from Dublin, having been found attacking the hives of the honey-bees. They were smaller than the honey-bee, and black, and he considered them to be only a degenerated variety of *Apis mellifica*. He suggested the probability of their being identical with the "black bees" mentioned by Huber. Mr. Champion exhibited *Anara alpina* and other beetles, from Aviemore, Inverness-shire. The Secretary exhibited some specimens of a Dipterous insect which had been found in the larva state in an old Turkey carpet. The larva was very long, slender and serpentine, white and shining, and had somewhat the appearance of a wire-worm, but was much longer, and without feet. The name of the insect had not been ascertained. Mr. Bond exhibited specimens of *Argas pipistrellae*, parasitic on a bat, and also some *Acari* from a small species of fly; both were from the Isle of Wight. Mr. W. C. Boyd exhibited specimens of *Thecla rubi* from St. Leonard's Forest, differing in certain points from the ordinary type. Mr. Wormald exhibited a collection of butterflies sent from Japan by Mr. H. S. Pryer. Mr. W. Cole exhibited some galls of a species of *Cecidomyia*, found in West Wickham Wood. Mr. F. Smith exhibited some earthen cocoons found on wet mud at Weymouth by Mr. Joshua Brown. They proved to belong to a Dipterous insect (*Machærum maritimum*), one of the *Dolichopidae*. Mr. S. Stevens exhibited specimens of *Asopia nemoralis* from Abbot's Wood, Lewes, and other Lepidopterous insects. Mr. Butler exhibited a copy of a very rare (if not unique) book, which had recently come into the possession of Mr. E. W. Janson, entitled Lee's *Coloured Specimens to Illustrate the Natural History of Butterflies* (London, 1806). He could not find that it had been quoted in any synonymic catalogue, and it contained drawings and diagnoses of nineteen species of butterflies. The Rev. H. S. Gorham read descriptions of species of Endomyid Coleoptera not comprised in his catalogue *Endomyia recitati*. Also, some remarks on the genus *Helota* (*Nitidulidae*), of which he described a new species from Japan. Dr. Sharp communicated a supplementary paper on some additional Coleoptera from Japan. Professor Westwood communicated descriptions of new species of *Cetoniidae*, principally from the collection of Mr. Higgins. The President announced that the library of the Society would remain for another year at No. 12, Bedford Row, and it was hoped that by the end of that time some more permanent and suitable accommodation would be obtained for it. Part III. of the Transactions of the Society for 1874 was on the table.

NEW SHAKSPEARE SOCIETY (Friday, July 10).

F. J. FURNIVALL, Esq., Director, in the Chair. After the names of twenty-two new members had been announced, Mr. R. Simpson read a paper "On the Political Use of the English Stage in Shakspeare's Time." He did not strengthen his position by referring to such a use of the stage by the ancient dramatists, or by the contemporary drama of France, Italy, or Spain; neither did he show the natural development of the moral and the mystery into the political play, when the Reformation more or less identified religion with politics. He discussed the case as it existed in England. In the first part of his paper he gave a selection of those historical references to the English stage

which testified to its use as a political engine between 1544 and 1614. In the second part, after explaining various reasons for the obscurity of the political allusions in the plays which we possess, he rapidly glanced over a number of them where these allusions may be recognised, and these plays he divided into five categories: 1. Those which seem to aim at a didactic purpose of teaching general principles of politics. 2. Those which refer to some special controversy or event of the day, as the Queen's marriage, the relations of Spain and Philip II. with England, the Martin-Marprelate movement, the relations between Scotland and England, the oppression of the people by taxation, the controversy between the Cecilians and Essexians, and the tragedy of the Earl of Essex. 3. Those which refer to social questions—the vices of the country, the decay of hospitality, the increase of luxury, and the like. The vices of classes—the oppression of landlords, the cruelty of usurers, the chicanery of the law, the cheats of trade, or the villainy of the nobles. 4. Those which refer to persons, as the series of dramas which refer to the quarrel between Ben Jonson on one side, and Dekker, Marston, and the actors of the *common stages* on the other, or to the academical controversies in relation with Raleigh, the Duke of Northumberland, and Harriot. And the dramas which discuss the question whether age or youth should preside at the council board and in the field, when Burghley became the type of the one and Essex of the other. The fifth and last category of dramas to which Mr. Simpson referred was that where the abjuration of all political meaning becomes an index of the political intention of the piece—namely, to teach that politics were to be left to statesmen, and that the private man had nothing to do but to obey. The paper was meant to be a general preface to a series of papers in which the writer purposes to point out the political allusions in Shakspeare's plays. Except in this relation, it had no special reference to Shakspeare.

In the discussion which followed, Mr. Furnivall sketched briefly the development of the early religious and later moral drama into that of the Elizabethan era, contending that it was the Reformation that—as in Bale's plays, *New Custom* (Captain Cox's *Nu Guize*), &c.—first brought politics on to the stage. In a stirring time like Elizabeth's, it was fair to expect political allusions largely in the drama, unless it was true that in the case of Shakspeare, the greatest artist rose above the circumstances of his time. Mr. Hales urged that not only did Shakspeare so rise above these circumstances, but that in all times the truly great artist did so. In Greece the allusion-period of the drama preceded Sophocles. Aeschylus was but a Marlowe. So Peele and Nash were full of allusions, but Shakspeare was a supreme artist, not a dramatic pamphleteer. Compare again Spenser's *Faery Queen* (crammed with allusions), and Milton's poems with hardly any. So set Smollett, or Disraeli's *Lothair*, against Fielding, or any of George Eliot's works: the poorer writer was the one full of political allusion. Mr. Hales doubted Marlowe's *Tamburlaine* being meant for Philip II. The one plainest political touch in Shakspeare was his allusion, in *Henry V.*, to Essex in Ireland. Dr. Brinsley Nicholson said that no doubt when Shakspeare set his bragging Spaniard on the stage in *Love's Labours Lost*, England was not very friendly with Spain; that when *Henry V.* was written we were less close to France than when *All's Well* was produced; but he could not admit that any of Shakspeare's plays was wholly political. He also held that *Tamburlaine*, the Scourge of God, was not Philip II., though Lyly's *Midas* was; and that Shakspeare was not alluded to in *Histriomastix*. Dr. Abbott agreed with Mr. Hales that as art developed, political allusions fell off. Shakspeare's nature, too, was not cynical, or bitter; he had little satire against parsons, etc., and had only four political allusions in his plays—the touching for the king's evil in *Macbeth*; Elizabeth's

baptism (by Fletcher) in *Henry VIII.*; her virgin state in *Midsummer Night's Dream*; Gaunt's speech in *Richard II.*, act ii. sc. 1. He did not believe that the complaints of extortions in *Richard II.* pointed to Elizabeth's time. Mr. Furnivall closed the meeting with a short review of the Society's four months' work, and stated the changes as to printing papers in advance, etc., next session, that experience has shown the necessity of.

FINE ART.

Ancient and Modern Furniture and Woodwork in the South Kensington Museum. Described, with an Introduction, by John Hungerford Pollen. (London: Chapman & Hall, 1874.)

THIS is another of the admirable analytical catalogues of the treasures of the South Kensington Museum, published by the Committee of Council on Education, preceded by an introductory essay, in which Mr. Pollen takes in review the furniture of all ages, in chronological order, beginning with that of the Egyptians, as exemplified in their paintings and monuments. On the walls of their tombs are detailed pictures of their domestic life, from which we see the forms of their chairs and their couches, and of their chariots, richly inlaid with ivory and gold. The furniture of Nineveh is not so completely represented, but sufficiently so to enable us to form some judgment of its style. Of Hebrew furniture few details are known; but whatever the technical qualifications of their artists, they must have been acquired in Egypt. Designs from Greek furniture abound in the paintings of their vases and sculptures, as do those of the Etruscans in their painted tombs, where we recognise couches, tables and seats similar to those found at Pompeii, the earlier Roman arts being derived from the Etruscan cities. Mr. Pollen gives an elaborate description of the sumptuousness of Roman house furniture in the Imperial era, and of that of the Byzantine Empire, when thrones, beds and seats were decorated with gold, ivory, and incrustations, and covered with the most brilliant tissues, themselves enriched with jewels. But in this magnificence there is little to admire; purity of taste was sacrificed to richness of ornament.

Of the early ages we have no furniture handed down to us. The chair of St. Peter at Rome, of wood overlaid with carved ivory and gold, now concealed by the bronze covering of Bernini; the ivory chair of St. Maximian, Archbishop of Ravenna, of the sixth century, also overlaid with carved ivory; and the bronze chair of Dagobert, of the seventh, an antique curule chair said to be the work of St. Eloi, to which the Abbé Suger added a back and arms in the twelfth, are among the few exceptions; and we derive no information from missals or manuscripts, as in the tenth and eleventh centuries the figures and subjects on these were painted upon a gold ground.

But in the twelfth, furniture partook of the growing improvement in all the arts of design. Beds, seats, and chests were decorated with paintings and carvings; oak was employed for furniture in England, France, and Germany; and wood was turned with the lathe.

In the thirteenth and fourteenth centuries

mediaeval art had reached perfection; every kind of enrichment was used in the decoration of furniture, which all bore an architectural type.

The Italian furniture of the fifteenth century, the "quattro cento," is gilt and painted. The large and imposing cofferers it was the custom to have in those times to contain clothes and linen were painted in subjects, and the Museum contains specimens by the Florentine Dello Delli, who was solely employed on works of this kind. They were sought by foreign princes, and Vasari states that Matthias Corvinus carried two magnificent marquetry cofferers back to Hungary, the work of Benedetto da Marano.

Besides this style of ornamentation, the Venetians introduced from Persia and India another beautiful system of surface decoration—the manufacture of marquetry, an inlay of ivory, metal and stained woods, arranged in geometric patterns. The best artists of the day did not hesitate to apply their talents to the adornment of chests, caskets, cabinets, seats, tables, and every description of furniture in daily use.

Roman discoveries added a fresh element to the artistic resources of the Renaissance. In the Baths of Titus, Raffaele, it is said, first obtained the idea of the beautiful painted arabesques with which he decorated the Loggia of the Vatican; but if not first introduced by him, the use he made of them, and the fame of his own attainments, spread the style over all Europe. In the hands of great artists this kind of ornament was used with consummate grace, either painted on walls, moulded in plaster, or carved in woodwork.

In France, the artists invited by Francis I., and subsequently by the Medici queens, brought in this style. Furniture and every object for domestic use were covered with extravagant imagery and fantastic scrolls, and the imagination of the artist was exclusively exercised on mythological and classical subjects. All traces of the national style of Gothic art disappeared, and the influence of Cellini, Primaticcio, and the other great Italian masters, is shown in the works of even Jean Goujon, Bachelier, and other French contemporary artists who designed for wood furniture.

In England the change was not so sudden. The Tudor furniture was a mixture of Italian and German character, inspired by Holbein, who designed for woodwork, as we have many evidences. Cabinets with architectural façades, and heavy oak furniture continued in the Elizabethan and Stuart periods. Marquetry became the fashion under William and Mary, when upright clocks, bureaux, and chairs were so decorated, and the oak panelled tester bed with carved posts was replaced by rich hangings of velvet or tapestry, sometimes surmounted by ostrich feathers, as we see in the stately royal beds at Hampton Court.

Under Louis XIV., a new style of decoration appeared, to which the maker gave his name. André Charles Buhl, who afterwards changed his name to Boulle or Boule, was chief upholsterer to the King, and this rich and brilliant marquetry of tortoiseshell and brass, so combined as to form figures and subjects, was extensively used in the furnishing of the new palace at Versailles.

Then follows the reign of Louis XV.—the period of the broken fantastic forms, rock and shell-shaped curves, and undulating lines, to which the term *rococo* (from *rocaille* and *coquille*) is applied, inspired by Bernini and his school. Painters arose who devoted themselves to the painting of rooms. Panels inserted in the ceilings, and *dessus-de-portes*, over the doors, generally in chiaroscuro—nymphs, Cupids, and shepherdesses formed the subjects of room decoration. Martin, the carriage painter, introduced the gold varnish which bears his name. Room decoration reached its climax under Louis XVI. The discovery of Pompeii caused a return to a healthier and better feeling for classical art. Boucher, Natoire, Fragonard, and others, were employed in painting the rooms, while Reisener and David executed their light marquetry furniture in exotic woods, enriched with the ormolu mountings of Gouthière.

In England the names of Chippendale, Heppelwhite, and Sheraton, are associated with the mahogany furniture of the last century, tables with pierced galleries, chairs with pierced strapwork backs, knife-cases, tea-chests, &c., all of admirable workmanship, while Cipriani and Angelica Kauffman painted medallions on the satin-wood furniture in fashion during the last half of the century.

Independently of its high value as fully illustrating the furniture in the South Kensington Museum, Mr. Pollen's able history of furniture is published at a time when it is of special interest.

The sale of Mr. Morant's collection of the English mahogany and satin-wood furniture of the last century, and that of Mr. Barker, with its unprecedented series of the rich productions in France of the reigns of Louis XIV. to Louis XVI., have turned public attention to the subject, and in Mr. Pollen's work will be found diligently collected all that has hitherto been gathered relative to the great decorators and their works.

F. BURY PALISER.

EXHIBITIONS IN PARIS.

Paris: July 7, 1874.

The Exhibition treated in my last letter, for the benefit of the inhabitants of Alsace and Lorraine who have taken refuge in Algeria, has announced two additional catalogues to supplement those already published. The catalogue of pictures alone contains 352 new canvases or panels, and the curiosities have been added to in the same proportion. The prevailing taste has been consulted by allotting the largest space to the French school of the eighteenth century, and to that of the present day in the works of some of its recently-deceased members—Delacroix, Théodore Rousseau, etc.

An exhibition has been open during the last few weeks, and will continue until the end of this month, of the works of a French artist distinguished for his etchings and charcoal drawings—M. Maxime Lalanne. This exhibition is held at No. 29, Rue de la Chaussée d'Antin, in the apartments of a club. It is seldom that the French clubs lend their aid to these exhibitions, which benefit the public as much as the artists. But this is called the Literary and Artistic Club. It therefore only carries out the promise of its name. The public, however, in spite of the kind endeavours of the press towards making it known, has not yet visited this exhibition in any numbers corresponding with the interest which it affords.

M. Maxime Lalanne is a native of Bordeaux. During a tour he took in the Pyrenees in his youth he exhibited in the shops of the picture-dealers the sketches of the picturesque scenes which abound in those rugged mountains and green valleys: views of the Pic du Midi, of the Gavarnie and the Lac Bleu, of waterfalls and pine forests, and of meadows enamelled with brilliantly coloured rhododendrons. These were bought by travellers, foreigners, and invalids, less for the sake of their artistic qualities, although they were eminently free and picturesque, than as souvenirs. An amateur offered to engage Lalanne as a drawing-master, and took him all over Spain nearly twenty years ago. Since that time Lalanne has travelled in Switzerland, France, and England. His drawings in pencil and charcoal are executed with equal skill. He has also etched a good deal. His touch is fine, but somewhat hard, correct but rather too sharp. His bite is perfectly even, without any of those irregularities which counteract monotony. Some years ago Lalanne published a treatise on etching. It contains excellent practical hints, but the writer seems wholly occupied with the means of preventing accidents or repairing them, to such an extent that one of his fellow-artists described it as a treatise on the diseases of etching. Maxime Lalanne stayed in Paris throughout the Prussian siege. Some of his colleagues were so dastardly as to fly from France, and while their native city was being bombarded, make large sums of money in foreign countries. He saw Paris arm her ramparts as a woman clothes herself in mail. He thought her proud look in this new dress and this new attitude as becoming as it was striking. He took with extreme care and precision views of the principal ramparts bristling with cannon and of the lines of defence. These sketches, executed with more than usual feeling, will possess in future times all the interests of a journal kept day by day during one of the sharpest struggles for life which France has experienced.

Lalanne contributed some finished and elegant woodcuts to the *Paris Guide* published during the exhibition of 1867, a book composed of excellent materials ill put together. His real genius lies in the interpretation of the environs of Paris—a landscape exquisite but mannered, where nature exhibits the brilliant but superficial and arbitrary attractions displayed in the toilettes of our Parisian ladies. These correct and graceful sketches of garden scenes, of incidents during the siege, and of the interior of Victor Hugo's house at Guernsey, place Lalanne high among contemporary engravers.

The City of Paris is exhibiting in the Orangery of the Luxembourg Gardens forty designs for a House of Correction to be built at Nanterre, on the banks of the Seine. Since the fall of the Empire—i.e., since she acquired the right of electing her own Municipal Council—the City of Paris has loyally adopted the system of public competition. The plans for the reconstruction of the Hôtel de Ville were submitted to this system as well as those for the monuments which are to be erected in the environs of Paris, on the spot where her children poured out their blood for her sake. The department of the Minister for the Fine Arts looks uneasily at the progress of this system, which in time threatens to deprive it of the privilege of privately distributing commissions for the public works to its own flatterers, or to the artists protected by the Church. The moral and material advantages of competition are, however, considerable. Dignity of character, which has been so lowered in our day, will revive once more. The designs submitted are numerous and carefully drawn. The Council offers prizes of 5,000 fr. to the five most approved plans, and reserves to itself the privilege of making use of the best points in each. A third of the jury is nominated by the Government, a third by the town council, and a third by the competitors. Thus every interest is represented and intrigues

are rendered difficult. The press and the public are to be consulted, for the plans will be exhibited for a fortnight before the votes are taken. In the competition for the Hôtel de Ville, when, however, the intrigues of the "Institut" unfortunately gained the day, the names were noticed of several young architects who until that time had been unknown, and would have long remained so.

This House of Correction will in many respects resemble an English workhouse. It is to contain prisoners of both sexes who have been condemned to short sentences, vagabonds, and old people. The rules, therefore, should not, we think, be too stringent. But the administrative traditions have prevailed. Most of the competitors have adopted the radiating ground-plan which is supposed to enable a warder placed in the centre to keep an eye over the whole. Physiology, in these days the watchful protector of humanity, has shown that these agglomerations of human beings foment diseases as dangerous for their guardians as for the guarded; so that, while economy is studied by reducing the numbers of the guardians, the balance is restored by the additional pensions granted to their widows. One only of the competitors, M. Emile Violar, son and brother of distinguished physicians, and himself a man of heart and intelligence, the founder of a valuable private institution for the special study of architecture, has boldly ventured to attack the modern problem. He has shown triumphantly that art and science are not without humanity. His plan—simple, elegant, and reasonable—places the offices and the apartments of the directors at the entrance; a little farther on, the Catholic and Protestant chapels and the Jewish synagogue; beyond these a wide field, at the end of which is placed the hospital on a raised terrace exposed to every breath of air; and all round, side by side, the dormitories, workshops, and yards of the inmates. They will thus have plenty of sun and air, the two most powerful contributors to moral and physical health. These proposals are, perhaps, very bold in the present day. Let us hope, however, that barbarism may not prevail over charity, *Caritas*. M. Emile Violar and M. Simonet, his colleague, have accompanied their plans with a paper to which I wish to direct the attention of the architects and critics on the other side of the Channel. It discusses from a very high point of view the humanitarian ideas which in these days enter into all administrative questions.

I shall soon have to write to you respecting another competitive exhibition—for the church of Notre Dame du Sacré Cœur, the erection of which, on the heights of Montmartre, was voted by the present National Assembly at the time when the clerical party had a triumphant majority. The seventy-seven designs which have been sent in will be exhibited from Thursday next at the Palais de l'Industrie in the Champs Elysées.

I am really embarrassed when I have to speak of the works of the art students in Rome now exhibiting in the galleries of the École des Beaux Arts, looking on the quay. Their number is small. But the fault must not be laid to the account of the students of the Villa Medicis. These specimens of their work are every year made the subject of a notice written by the members of the Institute, section of the Fine Arts. This notice is sent to the scholars for their improvement. It seems that these reports (giving only about twenty lines to each object) seldom reach Rome before the next year's contributions are already on the point of departure. In order, therefore, to give more time for writing the notices, the specimens have this year been sent earlier than usual. So that the sculptors especially were not ready in time.

The only piece of sculpture is a plaster bust of a young musical composer, M. Paul Paget, by M. Lafranc. M. Lafranc received this year from the Salon a first-class medal, which caused many sad reflections on the partiality of the jury. He had presented a little St. John the Baptist crying in the wilderness at an age when the most mys-

tical children generally care for little beyond a game at ball. The bust I have mentioned—cold, and without any elevation of style—by no means justifies the distinction awarded to the little St. John. Another student, M. Dupuis, sends two bas-reliefs in wax: the subject of one is Orpheus lamenting Eurydice, the other is a profile of Peace; a copy in intaglio on steel, of a medal of Alexander, and a bas-relief of Chloe drinking at the fountain—a graceful study in profile of the figure of a young girl standing and leaning forward.

The contributions of the architects are more worthy of the support of the State. M. Bernier sends several sketches of the Basilica of Palestrina; M. Ulmann, of the Temple of Mars the Avenger at Rome; M. Thomas, of the Temple of Priene, in Asia Minor; and M. Dutert, of the Forum of Rome. These works consist, first, of sketches painted very cleverly in water-colour, representing the actual state of the ruins, and next, of a series of plans for their restoration, founded upon those remains which have been already discovered, as well as upon more or less probable conjectures. It is pretty evident that M. Thomas must have visited London to finish on the spot in the galleries of the British Museum his sketches of the marble torsos and limbs which strewed the ground of the Temple of Athene Polias. Your museums are so hospitable that it is only our national vanity which makes us regret the removal of these treasures from their native soil. But the activity of your agents for the purchase of objects of art is formidable!

The engravers have sent only a few drawings below mediocrity. It is strange that a set of young men so liberally treated should not have produced a single copper-plate engraving, or even an etching. But why, indeed, send engravers to learn their business in Rome? it is the height of absurdity. Too many influential personages, however, are interested in this question for us to hope that these abuses will cease for a long time.

Two original pictures, one copy and one sketch, form the whole contribution of the painters. The copy and the sketch are by M. Lematte. The sketch represents the Vestal virgins flying from Rome. Robed in white, and bearing in their hands the objects of their worship, standing erect in a ponderous car, they form a group rather striking in its austerity; but the people on foot who escort them are barely worthy of attention. In what competitive exhibition would so weak a performance be looked at? The copy proves that M. Lematte is not inspired even by the presence of the great masters. He has chosen, or he has been ordered to reproduce, the kneeling group of bearers of the Pope's chair which is on the right of the Miracle of Bolsena. Raphael would be much astonished if he could see how little character there is in these faces; how little force in the outlines; how little tone in the draperies. This feeble work is destined to add to the famous collection of copies in which so much money has been vested with such deplorable results, in order to persuade the world that governmental machinery is able to reproduce originals; whereas a work of art disdains all literal translation, submitting only to a free enthusiastic interpretation.

M. Luc Olivia Merron announces that his work is not finished. It is a melodramatic composition, the subject or, at least, the title of which is *The Patriot's Sacrifice*. A corpse is laid out upon an altar, at the foot of some steps leading to a temple; on the left Religion holds a pyx, on the right stands Glory blowing a trumpet, in the middle a female figure robed in black giving way to violent grief, a genius holds a tablet on which is inscribed "*Bella matribus detestata*." In the foreground is an uprooted oak and some banners lying in the dust. The whole sketch is wanting in real feeling and the colouring is too indistinct.

The Rape of Ganymede—by a young artist, M. Ferrier—is much more simple and flowing. The young effeminate figure of Ganymede is represented

fast asleep. The eagle is carrying him carefully, supporting one of his legs with its claw. His unfashioned girdle is blown about by the zephyrs. The group rises gracefully into the heavens, and the wings of the bird of Jupiter cut a vigorous outline against the sky. The green undulations of the Trojan landscape are also indicated. This would make a good subject for a ceiling, and would require only a little bold foreshortening to fit it for the position. But, good Heavens, neither Michael Angelo, nor Raphael, nor any other Italian master, has the least claim to a share in it. If this picture be remarkable for one quality more than any other, it surely is the entirely modern spirit in which it is conceived and executed! As modern as it is possible for a student who wished not to fail in his engagement or to lose his pension.

PH. BURTY.

NOTES AND NEWS.

THE British Museum has just acquired a marble head which Mr. Newton, on his visit to Branchidae in 1872, had pointed out as of the same type as the statues from this spot now in the Lycian Room of the Museum. Several of these statues being headless, it was possible that the head might be found to fit one of them, but such has not been the case. It is in a state of preservation unusually good for sculpture in marble of this extremely early period, and so far it is a valuable acquisition, but its arrival at this moment is particularly interesting from the comparison which it presents to an archaic head and some fragments lately obtained from Ephesus. The Ephesian head, exhibited in the new Elgin Room of the Museum, is finer altogether, but the type is the same, and from this it will be inferred that the style of the Branchidae figures was not of a local character, but prevailed along the coast of Asia Minor for the time.

OWEN JONES, the architect and decorative designer who is more particularly remembered at the present day in connexion with the Great Exhibition building of 1851, and the style of the Alhambra, died a few months ago, generally respected and regretted; and a movement has been started for getting up in his honour "such form or forms of permanent memorial as may seem best." It has been resolved "that a mosaic portrait, in the first instance, be proceeded with, and offered to the nation." A collection of his works has also been opened to public view at the International Exhibition. This comprises 204 items—in the way of architectural or decorative design; works of actual furnishing or adornment—such as chairs, beds, silks, carpets, rugs, wall papering, &c.; some original drawings, in which the artist has not shrunk from treating the human form; studies for the published book on the Alhambra; and minor forms of ornamental production, down to "wrappers for biscuits, designed for Messrs. Huntley & Palmer," and the like. Earnest as he was in study, and high-hearted in work, it cannot be said that Owen Jones realised an absolute success as a designer in form or colour, whether in the architectural or the decorative mode. He represents a transition period, when students were pondering much about principles of decorative art; primary, secondary, and tertiary colours; natural or conventional form in ornament; and much else of the same kind. This may have been, in its time, needful preparatory work. Mr. Owen Jones laboured hard at it, with all good-will, much enthusiasm, and some deserved acceptance; and prepared the way for something that has ensued better than his own—something which could only be supplied by a genuine artist having a capacity for original design, as well as unerring taste in the art of the past.

SOME time ago it was suggested, in the pages of a contemporary, that a change should be made in the collection of prints exhibited on the screens and in the table-cases of the King's Library at the British Museum. The suggestion has not been carried out, but a correspondent expresses the

hope that it may not long be delayed. The present collection—a portion of the munificent bequest of the late Mr. Felix Slade—has been on view for no less a time than five years; and though undoubtedly most carefully selected and possessing great and varied interest, it may be well, urges our correspondent, that it should now, or speedily, give place to another collection, drawn from the infinite resources of the Museum; for, as Mr. G. W. Reid—the keeper of the prints—says in his little preface to the Print-guide, "much that is both interesting and instructive" is now "unavoidably omitted." If it is urged, adds our correspondent, that the change would occasion much trouble and some cost, it should be remembered that no other opportunity than that afforded by the exhibition on the screens and in the table-cases is given to those who would familiarise themselves with some of the best work of the great engravers without special access to the Print-room, where innumerable treasures are lodged in volume after volume. Our correspondent further complains of some practical inconvenience in inspecting the screens as they now stand. Probably owing to the lighting of the gallery, they have been made to slope backwards instead of being perpendicular, and among the great Rembrandts, for instance, the upper of the two rows is much too high to be seen well in this position, unless a man be very tall indeed. Much of the delicacy of the work in several landscapes and portraits exposed is lost; and this, says our correspondent, is notably the case with the exquisite little *View of Amsterdam*, the magnificent landscape called *Cottage with Dutch Hay Barn*, and the portrait of *Clement de Jonghe*, the printseller. That which should be wholly delightful and instructive becomes a somewhat fatiguing exercise; and if the public is to be educated to take an interest in an unfamiliar art, nothing is more necessary than that it should be encouraged to do so by favourable conditions of sight and comfort.

A CORRESPONDENT writes to us to suggest that during the remaining fortnight the Royal Academy is open, it should not close its doors before eight in the evening, and that its charge for admission should be sixpence, instead of a shilling, and the price of a catalogue sixpence, instead of a shilling also. A capital suggestion, and desirable thing, if the authorities of the Royal Academy could but see their way to adopting it. The reasons which make it desirable are almost too obvious for it to be necessary to mention them. There may, of course, be something to be said upon the other side. Our correspondent might have added that during two days in every week, the Paris Salon is open without any charge whatsoever.

THE Report of the Science and Art Department at South Kensington has been issued this week. With few exceptions, the additions to the Museum by purchase or by gift during the last year seem to have no very striking interest or value. Among the prints acquired is a complete series, now somewhat rare, of curious sixteenth-century woodcuts, forming together what is known as Herold's Basilius or Genealogical Tree, fourteen feet long by four feet and a half wide; a considerable number of early German wood engravings by Schaufelein, Green, &c.; a portion of the series of the woodcuts of the "Great Passion," by Albert Dürer; and a complete series of "The Life of the Blessed Virgin," copied by Marc Antonio from the originals by Albert Dürer. Three packs of old English playing-cards engraved with various subjects have been purchased; these are curious as illustrations of costume, &c., and are now becoming very scarce. To the collection of original drawings of ornament, costume, &c., have been added 243 early drawings of Oriental figures, illustrating the musical instruments as well as the costume of Persia and Northern India; and several important and elaborate drawings of early Christian mosaics by Signors Cenni and Zeri, from originals existing in Italian churches. A fine collection of Spanish glass

vessels of various manufactures, of the sixteenth, seventeenth, and eighteenth centuries, was purchased of Señor Riano, of Madrid; there are 283 specimens in all, and the cost of them was 441*l*. A carved group, representing the judgment of Solomon, in ivory and walnut-wood, by Simon Troger—a German work of the first half of the eighteenth century—was purchased for 680*l*. Of reproductions acquired during the past year, may be noted amongst the more important, a cast of the plaster choir screen of St. Michael's Church at Hildesheim, which dates from the end of the eleventh century, and is an example of an early use of modelled plaster decoration. Electrotypes were also made of the Rhenish Byzantine and Romanesque, and old German metal works to be found in Hildesheim Cathedral. The great cast of Trajan's Column, which, by permission of the authorities of the Louvre, has been made from the electrotyped copy in their possession, is now being erected. The actual height of the column as it stands at Rome has prevented the erection of its fac-simile in one mass, and it has therefore been divided into two parts. In the upper galleries of the museum a series of casts of architectural details of all styles and periods has been arranged.

It is stated that the nett profit realised by the exhibition of the works of Prud'hon, which has just closed, is about 12,000 francs. M. Marville, who organised the exhibition, will hand over the money to the Society of Artists; and it is hoped that, with a pension to be granted by the Committee, it will enable the painter's daughter to spend the remainder of her days in comfort.

M. CLERMONT GANNEAU has recently addressed a long paper to the French Academy on the subject of a marble bust that has recently been discovered on the site of the ancient Temple of Jerusalem. The bust is evidently not a merely decorative or conventional work, but a portrait, and M. Clermont Ganneau considers it to be the portrait of the Emperor Hadrian, and in this opinion he is supported by the Russian Archimandrite at Jerusalem, and several other *savants*. We know that after the overthrow of the Temple at Jerusalem, a Roman temple dedicated to Jupiter was built on its site, and Christian pilgrims in early times saw the statue of Hadrian within it; but whether the statue now discovered is the one they saw, is a matter for investigation. M. Longpérier, to whom the photographs sent home by M. Clermont Ganneau have been submitted, differs entirely from the Jerusalem *savant* in his conclusions. He regards the bust as being long after the time of Hadrian. That emperor, he points out, had not thick hair, or an aquiline nose, as here represented. The crown of metal ornamented with a cameo that surmounts the head also is seldom met with before the epoch of Julian or Constantine, and is by no means necessarily a symbol of Imperial power. Sacerdotal crowns were often formed in the same manner, and enriched with like ornaments. No doubt we shall hear more from M. Clermont Ganneau on the subject; meanwhile, whoever the bust may represent, its discovery on this ancient site is without doubt interesting.

IN a private letter addressed to M. Ravaissou, M. le Comte de Vogüé announces that he has discovered the first report of M. Brest relating to the Venus of Milo. In this letter, and in several others, it is definitively stated that the arms of the Venus were broken when found, but they prove beyond doubt that the hand with the apple was found with the statue. Whether it formed part of the original composition still remains to be proved; the documents only report the facts of its discovery.

THE Swedish landscape-painter Wahlberg has two pictures now being exhibited in the Salon, with which the French critical press is unusually delighted. We notice that Paul de St. Victor writes in *La Liberté*: "One has but to glance at these pictures to see that M. Wahlberg ranks

among the five or six best living European landscape-painters. He will be the Swedish Hobbema if he fulfils this early promise."

A NORWEGIAN photographer is said to have discovered a mode of galvanically covering living flowers and leaves, recently-dead animals, and other things with a thin film of gold or silver leaf, without altering the form of the object. Very ingenious of him; but what can be the use of his discovery, unless to outdo Shakspeare's climax of what is foolish? Henceforth we must say, "to paint refined gold or *gild the lily*." The same ingenious gentleman has discovered a new and improved method of gilding porcelain. That sounds more practical.

DR. PRUTZ, of Berlin, who has been engaged on behalf of the German Imperial Government in superintending the excavations at Tyre, which are at present being prosecuted at the expense of Prussia and Bavaria, has returned to Germany to report upon his labours in deciphering the inscriptions in the cathedral at Tyre, which dates from the time of the Crusades. Dr. Prutz, as we have already stated, proposes to visit Damascus and Baalbec on his way back to the scene of his labours.

GERMAN historical painting has lost one of its most promising cultivators by the sudden death of Friedrich Spangenberg, who is perhaps best known to the public by his picture of "Genseric, King of the Vandals, leading the Empress Eudoxia and her children into captivity after the sack of Rome," although his reputation was actually made by the great picture which he completed while he was working with the Belgian painter, Professor Pauwel, at Weimar, and which, under the title of *Triumph of the Union*, was intended to commemorate the close of the civil war in America, and had been painted for an American. F. Spangenberg was born at Göttingen in 1843, and received his artistic training in Munich, where he resided till last year, when he obtained, through competitive examination, the subsidy given by the Imperial German Government for two years' study in Germany. It was while he was engaged last month with some other students in an art tour to Pompeii, that he was induced to make the ascent of Vesuvius, in the course of which he was seized with angina pectoris, and died on the spot from the combined effects of over-fatigue and the excessive heat. During his residence at Rome he painted a picture, which is said to have been one of the best he had as yet completed, and which represents a young Ostrogoth entering into friendly relations with citizens of Rome; and at the time of his death he was engaged on a design for a frieze, which was to illustrate in a series of allegorical pictures the political, scientific, and artistic events which have exercised an influence on the destiny of the German Empire.

A HONGKONG paper stated recently that an effort is being made by Mr. Everitt, of the Hongkong Photographic Company, to photograph the remarkable series of pictures in the City Hall Museum, illustrative of the ten Buddhist Hells. It is not certain that their strong and gaudy colours will bear reproduction by photography; but, if successful, the effort will give students of Chinese life an interesting set of illustrations. It is, we believe, proposed to issue them with short letter-press descriptions.

FROM Rotterdam the death is announced of W. Verschnur, a well-known animal painter.

The rebuilding of the Düsseldorf Academy, which was partly burnt down some time ago, has been determined upon. The new building will not be raised upon the old site, but will occupy a much more advantageous position on the Seicheheisthafen. The architects, Kuerck and Giersberg, both in the Ministry, have been over from Berlin to consult about it, but the execution of the work has been entrusted to Herr Riffarth, whose plans

promise a very fine building, with commodious ateliers and large galleries for artistic collections.

Two magnificent vases in iron repoussé work inlaid with gold and silver are attracting the admiration of connoisseurs in the galleries of M. Goupil in Paris, where they are now being exhibited. They are the work of M. Placido Zuloago, a Spanish worker in metal, who has achieved an almost European reputation by the beauty of his designs and the skilfulness of his execution. These vases are the result of three years' labour, and are said to bear comparison with many works of the same kind of the Renaissance period. They have been acquired, it is stated, by our well-known English amateur Mr. Alfred Morison.

AN interesting contribution to Holbein literature has been made by Herr M. Curtze, who has lately published in the *Beiblatt zur Zeitschrift für bildende Kunst* some important contemporary letters relating to the well-known portraits of Erasmus by Holbein. Professor A. Woltmann (*Holbein und seine Zeit*, page 357) mentions a portrait at Parma, bearing the date 1530, which he thinks probably the original of the little round picture of which we have so many repetitions. These letters refer to a picture of about that date that a certain Joan Dantesius, Bishop of Culm, apparently wishes to get copied for him by a painter of Mechlin. The first letter is dated "Louvain, 16 Aprilis, 1531." In it the writer says: "Goelenius noster non solum paratus est imaginem quam habet Erasmi, tuo rogatu ad pictorem Mechelinum mittere, sed et donum tibi dare gratum fore putarit;" and in two other and longer letters Goelenius, in whose possession the original picture appears at that time to have been, writes himself concerning it. The letters were discovered among the ecclesiastical archives of Frauenberg, and although mentioned by Professor Hipler, who first found them, in *Literaturgeschichte des Bisthums Ermland*, are now published for the first time.

A NEW edition of the catalogue of the Brussels Museum will shortly be published, enriched with numerous etchings and autotypes; the etchings the work, it is stated, of some of the best Belgian artists. This will be a pleasant souvenir to bring away from a visit to that interesting collection.

THE Royal Society of Painters in Water Colours in Belgium is holding its fifteenth Salon. In no country, perhaps, except England, is water-colour painting so much appreciated and practised as in Belgium. This year, according to the critiques, there is certainly no falling off either in quantity or quality in this exhibition, and several pictures of very high merit are spoken of as achieving remarkable results by their technical modes of execution.

THE *Constitutionnel* announces that the receipts of the Salon this year amount to 180,000 frs. This is the largest sum that the exhibition has ever been known to realise. Last year it was 172,000 frs., and in 1872 only 166,000 frs. The last day of the Salon (it was kept open one day over the date officially announced) was very crowded.

THE works at the Hôtel de Ville in Paris are being carried on again with great activity. More than two hundred workmen are employed in demolishing the ruins left by the fire.

THE *Gazette des Beaux Arts* this month is again greatly taken up with the Salon, which is being criticised in detail by M. Louis Gonse. An article also on the water-colours, drawings, and engravings in the Salon, by M. Paul Leroi, calls attention to works that are but too likely to be overlooked in such an overpowering collection; but never, we are told, has this section presented "un plus vif intérêt." The illustrations to these two critiques are numerous and excellent, being mostly taken from the painters' own sketches for their pictures.

The other articles of the number are chiefly continuations. Charles Blanc continues his

"Grammaire des Arts Décoratifs," and discourses philosophically on the apparent vagaries of fashion in dress, which he considers "loin d'être un sujet d'observations frivoles; le vêtement et la parure sont pour le philosophe une indication morale, et un signe des idées régnantes." M. Albert Jacquemart gives us a second notice of the exhibition of the Palais Bourbon; M. Paul Mantz a fourth and last article on the Suermondt collection; and M. René Mehard a second article on Paul Baudry, with more illustrations from his works for the new Opera House. An obituary sketch of the late M. Beulé, by A. Gruyer, deals chiefly with Beulé's connexion with the Académie des Beaux Arts, of which he was perpetual secretary. The various "Eloges" that he pronounced in this capacity are abstracted and reproduced. An excellent portrait by Paul Baudry, which accompanies the notice, represents a handsome intellectual-looking man in the prime of life.

A fine etching by Waltner of the picture by F. Humbert of the *Virgin and Child and Infant St. John*, which has created so much sensation in Paris, gives additional pictorial attraction to an already rich number. The picture is conceived in the manner of the early Italian painters. The Virgin and Child with solid glories round their heads are seated beneath a canopy with a landscape background on either side. The Virgin looks older than she has usually been represented since Byzantine times, but the Child is very beautiful. *The River*, by Hobbema, from the Suermondt collection, is also etched by Leopold Flameng.

THE STAGE.

"LITTLE EM'LY," AT THE MARYLEBONE THEATRE.

MR. EMERY has been appearing, during the week, at the Marylebone Theatre, in Church Street, out of the Edgware Road, where a theatrical enthusiast may have the temerity to follow him. One must not always judge of the value of a thing by the price that is charged for it: the price of an orchestra stall at the Marylebone Theatre is a single shilling, and the reader who pays it may lament that in his time he has paid seven for a worse entertainment. It would be a mistake to confuse the Marylebone Theatre with those popular playhouses in the Borough and at the East End, of which tradition asserts that there are constant interruptions of the performances, and that the effect of the fine art upon the stage is somewhat marred by the uncontrollable enthusiasm of the audience. At the Marylebone Theatre, order reigns. The occupants of the stalls appear to belong almost to the class of society from which are drawn the frequenters of the pit at our leading theatres for comedy, such as the Haymarket and the Vaudeville. The Marylebone pit holds those who would be the occupants of the Vaudeville gallery, and the Marylebone gallery holds those who are altogether strangers to a West End Theatre—those for whom comedy has no attraction, because it is trifling and insincere; those who think nothing of a piece which makes no call on their emotions; and who, whatever they may be individually, are collectively devoted to virtue in its purest form.

This audience is by no means inappreciative of such a drama as *Little Em'ly*—Mr. Halliday's stage version of *David Copperfield*. Peggotty's pathos and Micawber's extravagant speechifying are alike relished; and though of course the play is not presented with the completeness that distinguished its performance at the Olympic, it is probably played quite as well as it would be in the leading theatre of a provincial town of the second order—Portsmouth, say, or Plymouth. *Little Em'ly*, like *Heart's Delight* (Mr. Halliday's version of *Domby*), has two entirely separate threads of interest; and in an adaptation from the character-crowded works of Dickens this is not to be wondered at—it is rather perhaps a matter of surprise that the course of the drama does not run over lines of interest more numerous

and more widely severed. The fortunes of Peggotty and the fortunes of Micawber—these are as independent the one of the other as the fortunes of Mr. and Mrs. Dombey are independent of those of Captain Cuttle and his young friend Walter. To the interest of the drama, as of the novel, Peggotty contributes the pathos, and Micawber the fun. No one is a better actor of rough pathos than is Mr. Emery—the pathos which is entirely natural and human; neither intensified nor refined, and suppressed by the sensitiveness of culture—*le mal du dix-neuvième siècle*. A great, burly, affectionate, hearty, honest, uneducated man—generally a sea-faring man with an unsteady walk on shore, and capacious trousers and a telescope—that is the type Mr. Emery is most successful in presenting. And his Peggotty has in truth much in common with his Captain Cuttle: perhaps, indeed, it is Captain Cuttle minus the iron hook and the admiring belief in stupid Jack Bunsby. Certainly Mr. Emery, though always worth seeing, is less worth seeing in this piece than in the other. The piece itself gives him far less opportunities for character and pathos. There is less individuality in his part, as Dickens conceived it and Mr. Halliday dramatised it. The greatest praise that can be given to Mr. Emery is that without being exceedingly various, he is nearly always very real. But once, in *Little Em'ly*, there is a sense of unreality about his part. In follows closely on the coming of the news that Little Em'ly has gone away—news which he receives with a voice of deep hopelessness and gesture of profound trouble. He is going out, then, he says, to seek for her, and bring her back from her shame. (The gallery is quite properly enthusiastic and delighted at the announcement of his intention.) But first of all he is going (as far as our correspondent is able to understand) to drown the boat of the betrayer, which is on the shore, and then he is going over the wide world, and will bring Little Em'ly back. This unnatural business about drowning the boat, he speaks as if he is very anxious that Ham shall thoroughly believe it. For a minute (and remember, it is only two minutes ago that he has heard of Em'ly's flight) the sorrow of Em'ly's flight weighs less with him than his anxiety to drown the harmless boat. At such a moment, wouldn't he be wholly engrossed with his search? Or, indeed, he might drown the boat in passing; but he would hardly stand up in the ark on Yarmouth sands and seriously persuade the deserted lover Ham that that was the unique pre-occupation of his mind. Then at last he goes out, and "the pity of it, Iago; the pity of it" strikes him suddenly, and he leans against the door, and the curtain falls as he is thus overcome; but the transition from bravado to overwhelming sorrow is too quick to be natural; or rather, the bravado having been unnatural, the overwhelming trouble seems scarcely natural too.

The general acting of the company may perhaps be a little colourless; but it is in no sense coarse. Mr. F. Marchant, who appears to be a popular low comedian, acts Micawber with infinite energy. Assuredly he is not very subtle, but it must cost something to be energetic, on a July night, in the heart of Marylebone. Perhaps it is a mistake of Mr. Marchant's, when Heep has struck Micawber, to make Micawber still declamatory, rather than excited. Mr. C. A. Clarke acts Ham—the fisherman-lover—with intelligence. He is not stilted when expressing his emotion. He reads a letter as if he had just received it, and not as if he knew it by heart—a stage-accomplishment which, outside Marylebone, might very advantageously be imitated. Mrs. Clarke misses the acidity of Betsy Trotwood. The character of Rosa Dartle seems even more exaggerated and detestable when seen upon the stage than when read of in the book. An audience can hardly endure the scene in which when Little Em'ly has come back to the Yarmouth home, Miss Dartle seeks entrance there, and upbraids her, and, while she is on her knees, flings her from right to left as if she were no

human creature at all, but a thing taken from the mud, to be the toy of an hour. The representative of Miss Dartle—Miss K. Neville—acts the part with some force. But the best bit of acting amongst the ladies here is that of Miss Emma Barnett, when, in the Canterbury churchyard, as the outcast Martha, she finds the true tone for her wail and cry of misery. That, and a good deal beside it too, is good enough to be heard beyond the borders of Marylebone.

FREDERICK WEDMORE.

Phédre and other plays have this week been substituted for *Les Horaces* at the St. James's Theatre; and morning performances have very wisely been instituted there.

Ours is the comedy of T. W. Robertson's which has this week been performed at the Standard Theatre by the company organised to act Mr. Robertson's plays in the provinces and the outlying districts.

At Middle Rose Bell's benefit, a new operabouffe called *The Silver Cage* is, we are informed, to be represented. Its libretto is by a new writer.

OPERA-BOUFFE will be performed at the Lyceum during the months of August and September.

SALVINI, the Italian actor, has been making a great impression in New York in Alfieri's tragedy, *Saul*.

MR. IRVING sojourns at Endcliffe, Henbury, Gloucestershire.

MIDDLE SARAH BERNHARDT makes a short stay at Royat, Puy-de-Dôme.

M. GEORGES D'HEVILLI is about to publish, through Tresse, a Paris bookseller, a little volume on the Théâtre Français, from its foundation, in 1680, to our day.

DENTU has just published the fourth volume of the works of Scribe. It contains some of his best work—*La Camaraderie*, *La Passion Secrète*, and *L'Ambitieux*. Of these, the first is the only one now forming part of the repertory of the Théâtre Français, and during the present summer it is to be acted there. *La Passion Secrète* contained a good part for old Samson; and though its style is quite out of the fashion, it is still not very dull to read.

Two new pieces have been performed in Paris, of which the more important is *La Chute*, by M. Louis Leroy, one of the wittiest contributors to *Charivari*. It is acted at the Théâtre du Gymnase. M. de Vandeuil, whose husband is a man of low life—extravagant, a gambler, and very often drunk—accepts a *rendez-vous* at the house of M. de Montreux, a bachelor, and goes to it with intentions as innocent as those of Lady Teazle when she called on Joseph Surface. M. de Montreux makes love to her, and she is going away, when, her husband suddenly appearing, she, in confusion like Lady Teazle's, gets behind some tapestry, and there she hears her lord avow that being now impoverished he is going to seek new fortune in the East. Why in the East? Because there goes that way a young English woman whom he adores. No sooner has the husband gone than M. de Vandeuil, stung by his avowal, rushes out from her hiding place, and accepts the protection of her bachelor friend. The two live together quite publicly as man and wife; but the bachelor is somewhat too speedily enamoured of one Carmina, a woman of bad life, who is intriguing for a certain weak-minded Baron to marry her. So M. de Vandeuil finds—which is probably the most instructive point in a play not wholly edifying—that if a husband can be inconstant, so can a lover be too; and what with these two infidelities, she is reduced to loneliness and shame, and even Carmina insults her, at a ball at Nice, and her protector is no other than her husband. For M. de Montreux, himself in love with Carmina, though

the Baron is in the way, does not resent the insult bestowed on a woman who had braved for him all that Society could say. Late in the day, the husband, who, after his own career in the East, had not perhaps very much reason to interfere, provokes and challenges M. de Montreux; and in the duel he himself is slain, and he dies with a mournful reflection for his wife—"quel avenir!" he says. With this the play ends. The greatest fault is, not that it has not got a "mission;" but that what is meant to be a dramatic transcript from the darker pages of actual life is too full of improbabilities. Here and again one is pulled up to ask oneself, Is there adequate reason for this and that complication—this and that folly? But many of the scenes are effective, and those which are comedy (Carmina's scenes especially) are written with boldness and wit. A secondary character—that of the foolish Baron—is the most original, while Carmina is the most audacious. Landrol acts well as the husband, and M. de Vandeuil as Carmina. M. de Vandeuil is a little too cold and stiff and accurate to be a good representative of M. de Vandeuil. But on the whole the piece is indulgently received. It deals, it must be admitted, with very unsavoury matter, without any adequate reason.

THE second new play in Paris is a four-act drama by M. de Louis Figuière, performed at the Théâtre de Cluny and called *L'Enfant*. M. de Louis Figuière is a woman of Society, and she finds it easy to have her pieces played, even when there is not much in them. The scheme and action in *L'Enfant*, whose story we do not hold ourselves obliged to narrate, are not specially subtle or refined. Rather the other way. But the action is interrupted by *naïve* remarks, the expression of aspirations which do credit to the authoress. It is a misfortune that they remain in prose. They are of the kind to make very passable second-rate verse, and ought, as M. Francisque Sarcey says of them, "s'exhaler en alexandrins vers les cieux." The chief character is carefully acted by M. de Lacressonnière, to whose performance in *Les Deux Orphelines* that tear-compelling drama owed part of its success. The Théâtre de Cluny has not lately been very fortunate.

MUSIC.

LAST Saturday's concert at the Crystal Palace was devoted to the exposition of Scandinavian music—Danish, Swedish, and Norwegian composers being represented. If the North of Europe has as yet given us no Beethoven, it can at least produce musicians of whom their country may justly be proud. Among Danish composers Niels Gade occupies the first place. While he may be in general spoken of as belonging to the Mendelssohn school, he is by no means destitute of originality of idea. Three specimens of his music were furnished on Saturday. The first was his overture, "Im Hochland," entitled by its author a "Scotch" overture, in which some of the peculiarities of the national rhythms and melodies of Scotland are imitated with happy effect. The very pleasing, though less original, chorus, "Spring's Message," was the second illustration of Gade; the third being a particularly quaint little song entitled "Polak Fædrelandsang," well sung by M. de Holmberg. Another Danish composer, Emil Hartmann, was represented by his overture to *The Erl-King's Daughter*, which was performed on this occasion for the first time in England. The overture is a very pleasing and well-written piece of music, though not one which displays any very great originality. Far more interesting as novelties, because far more individual in character, were the specimens of the two young Norwegian composers, Grieg and Svendsen. The former was represented by his pianoforte concerto in A minor, first produced at the Crystal Palace at the last season of winter concerts, and noticed at that time in these columns (see

ACADEMY, April 25). As on the previous occasion the solo part was admirably played by Mr. Dannreuther; but, owing to want of sufficient rehearsals, the accompaniments fell short of the finish to which we are accustomed at the Crystal Palace. Notwithstanding this, however, the beauties of the work are so great that its success was as decisive as at the first performance. Another most interesting novelty was the scherzo from J. S. Svendsen's symphony in D. This movement is both in ideas and treatment intensely original, and we trust that Mr. Manns may next winter bring forward the complete work. The performance of the movement was most admirable; and this is the more to the credit of Mr. Manns and his band, as we happen to know for a fact that the music did not reach the Crystal Palace from Germany till the Wednesday before the concert. The remainder of the programme calls for little detailed notice. It consisted chiefly of national melodies, sung by Mdlle. Enequist, Mdlle. Holmberg, and Herr Conrad Behrens, as well as the Danish national song "Der tappre Landsoldat," and the Norwegian national song "For Norge," in which latter many of the audience were doubtless surprised to recognise Pearsall's well-known part-song "The Hardy Norseman."

THE Philharmonic Society brought its season to a close last Monday evening, with a programme consisting almost entirely of well-worn pieces. Among the interesting novelties, or quasi-novelties, brought forward during the series of concerts now concluding were Handel's Grand Concerto in A for strings, Brahms's Serenade in A, Lalo's violin concerto, and Rheinberger's overture to the *Taming of the Shrew*. On the other hand, the unfulfilled promises include Lachner's Suite in D, Sir Sterndale Bennett's *Ajax* music, and Raff's "Lenore" Symphony. The non-performance of the last-named work is the more to be regretted as we believe none of Raff's symphonies have yet been heard in London, though, if we are not mistaken, Mr. Hallé has produced his "Im Walde" ("Forest" symphony) at the Gentlemen's Concerts at Manchester. A word of recognition is due to the marked improvement of the band under Mr. Cusins in the course of the season—the later concerts showing an amount of finish and refinement which were painfully wanting in the earlier ones.

M. THÉOPHILE LEMAITRE has just published at Paris a French translation of *The Art of Singing* by Pierfrancesco Tosi, an Italian musician of the seventeenth century, which is said to be, if not actually the oldest work on singing, at least the first in which the art is treated from an elevated point of view. The author complains that all previous works only treat of the first elements. The work is reviewed at some length, and on the whole very favourably, in the *Temps* of the 14th inst.

It is announced by the Leipzig *Signale* that Mdlle. Nilsson will appear next February at the Hofopertheater in Vienna, and will sing there for the first time in the German language.

It may not be uninteresting, says the same paper, to learn something of the demands made by great artists. It was desired to engage Mdlle. Marimon for St. Petersburg and Moscow, and her terms were asked. The following was her reply. 1. No commissions to agents. 2. 20,000 francs per month. 3. Ten appearances in a month guaranteed. 4. Never to sing on two consecutive evenings. 5. The choice of parts to be left entirely to myself. 6. Travelling expenses for two persons. 7. Two benefits, one in Petersburg and one in Moscow. 8. Costumes which are to be prepared in Paris.

FRANZ BENDEL, who since Tausig's death has been the most distinguished pianist in Berlin, died of typhus fever on July 3, at the age of forty-ne.

A RECENT number of *Dwight's Journal of Music* contains a detailed criticism of Mr. John K. Paine's new oratorio *St. Peter*, recently produced at the third Triennial Festival of the Handel and Haydn Society in Boston, evidently from the pen of an experienced musician, and written in the quasi-colloquial style so much affected by the American press. The critic's general estimate of the work is summed up in his concluding paragraph, as follows: "Upon the whole, we do not feel entirely sure of all our own impressions of *St. Peter*, and we prefer to leave to time, at all events, the question of its *genius*. But that it is a thoughtful, musician-like and earnest work; that it shows dramatic power in many passages; that it is full of feeling in some parts, if it is dry and over-wrought in others; that it is free from all slavish imitation, and conceived and executed in the man's own way (if sometimes to a fault); that we find more in it to like—more at least to justify itself to cool examination; and that the chorus singers and audience, when they sang in it and heard it as a whole, liked it a good deal better than they ever thought they should—we can with confidence report. At all events, respect is due to the first earnest effort on so great a scale, and giving such proofs of ability, by an American composer who is yet a young man."

THE impresario proposes, and the composer disposes! We learn that Mr. Gye's intended performance of Verdi's "Requiem," announced in last week's ACADEMY, will not take place, as the composer declines to allow his work to be produced at a time when both soloists, chorus and orchestra have been "over-fatigued" by six performances a week.

POSTSCRIPT.

THE *Daily News* states that Earl Russell is about to publish a volume entitled *Recollections and Suggestions of Public Life, 1813-1873*.

WITH reference to the letter of Mr. Clements Markham appealing for subscriptions to the Fund to meet the expenses of Lieutenant Cameron's expedition, to which we called attention in our last number, there is one point that has been raised by Mr. T. Livingstone in his letters to the *Times*, and that a most important one, which we are in a position to settle. The son of the great explorer for whose succour Lieutenant Cameron risked his health and life, and in whose service he gallantly undertook the journey to Ujiji, endeavours to make out that the papers left by Dr. Livingstone there were of no great value, that the country between Unyanyembe and Ujiji was perfectly safe, that a part of Livingstone's negro servants could have performed the journey as easily as the English officer, and hence that Cameron has done no service.

We are able to contradict the whole of these statements. The map left by Dr. Livingstone at Ujiji, which Lieutenant Cameron has now recovered, is of very great value. It is a map of the entirely unknown region from Kitanguli on the coast to Lake Nyassa, and without it the records of Dr. Livingstone's discoveries would be very incomplete. By its recovery Lieutenant Cameron has performed an important service to geography, for which he deserves and will receive warm thanks from his countrymen, if not from the son of the great explorer for whom he has done and suffered so much. Lieutenant Cameron found the country between Unyanyembe and Ujiji in a more dangerous and disturbed state than it has ever been before. Mirambo was very powerful, and his followers were well armed. He was devastating the country in all directions, and was within a few miles of Lieutenant Cameron at the Malagarazi Ferry, who saw several of his men. Besides Mirambo there was a colony of runaway slaves right across the route, armed with muskets, which attacked and plundered

all native parties. An English officer, with tact and judgment, like Lieutenant Cameron, was not molested and could obtain supplies. But no large Arab caravan has passed for years. Mirambo's followers declared that any armed party of negroes or Arabs would be attacked or driven back; and the people said that they would rather destroy their food than give it to such invaders. Single messengers or small parties may pass to and fro with letters and parcels, but not without risk. It is very clear that, as things stood, Livingstone's journal and map could not have been recovered if Lieutenant Cameron had not undertaken the journey to Ujiji.

The attempt to injure Cameron by insinuating that he did not give essential aid in forwarding Livingstone's body and effects to the coast, will also recoil on those who have made it. The fact that he did give such aid is capable of absolute proof; which will no doubt be produced by Lieutenant Murphy, who has arrived in England.

Lieutenant Cameron is now on the verge of important discoveries; and it will be a disgrace to this country if he is left to his fate, or even checked for want of funds. We trust that the appeal for subscriptions will be promptly and generously answered.

AMONG the latest items of intelligence from Oxford are the following announcements:—

"The Governing Body of Christ Church have voted the sum of 100*l.* per annum for five years in aid of the Biological Department of the Museum.

The Provost and Fellows of Worcester College have voted the appropriation of 2 per cent. of their revenues to non-Collegiate University uses; and have resolved that this sum for the next five years shall be paid in equal proportions to the Bodleian Library and the University Museum."

The plan adopted by the junior and less distinguished society has obvious advantages over the other, being a more explicit recognition of the claims of the University, and leading to a more regular supply. Perhaps it would have been better, had the Provost and Fellows of Worcester specified some special object connected with the Bodleian, such as the publication of *Notices et Extraits* on the Paris plan, with which their name might be honourably connected.

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